ANIME JOURNAL アニメ

THE MAGAZINE OF JAPANESE ANIMATION, SCIENCE FICTION & FANTASY

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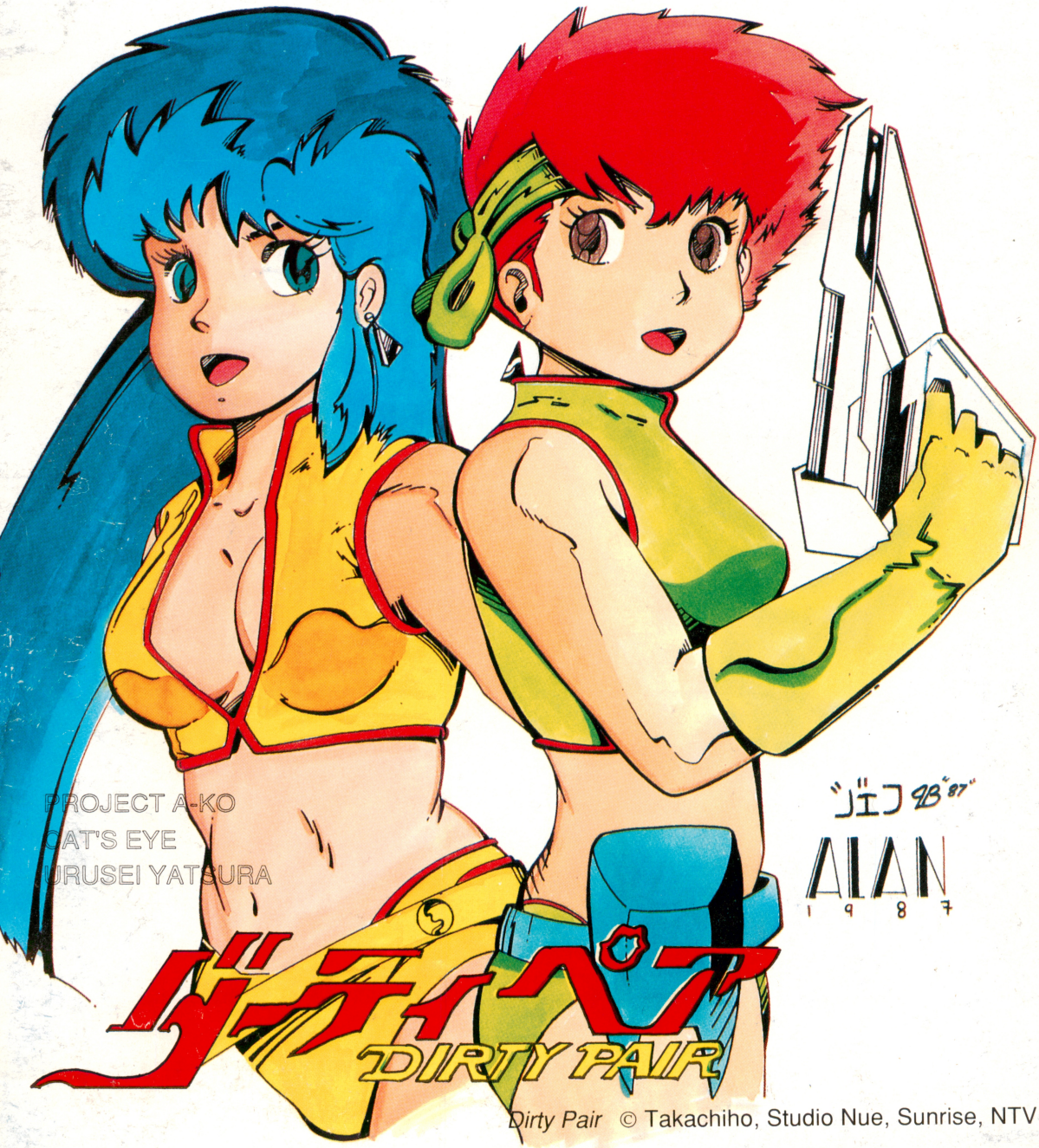

Dirty Pair © Takachiho, Studio Nue, Sunrise, NTV

Coming in April will be the first volume of the *Anime/Manga Fan Directory.* This directory will feature the name and addresses of thousands of fans of Japanese animation in the United States, Canada, and Japan. No matter what your club affiliation, you'll want to be listed here. Clubs (with proof of non-profit status) and APA listings are free of charge, with a single listing costing only $1.00.

Dealers! Have your retail/mail order service listed in the AMFD for only $10.00 (Hey, someone has to offset printing costs!). Please indicate the nature of your business and whether you offer catalogs, etc. The AMFD is co-published and distributed by Eclectic Press. Make all checks payable to:

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Name: _____
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2)_____
3)_____
4)_____
I own the following (circle): VCR (Beta) VCR (VHS) CD Player
Laser Disk Home Computer
Special: (Artist, Writer, Translator):
: _____

Don't delay, deadline is March 15, 1988!

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THE MAGAZINE OF JAPANESE ANIMATION, SCIENCE FICTION & FANTASY

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GLOSSARY

Americanization- the process of translating something from a foreign langauage and making it appeal to an American audience.

Anime- (ah-nee-may) Japanese term for animation.

BGM- Background music for animation programs (usually performed by Japan's premier pop stars).

Cel- (short for **Celluloid**) Cels are the actual drawings from an animated film. They are composed of two parts: a paper drawing and a transparent overlay. The paper drawing functions as the blue-line with the colors being applied directly on the transparency. Cels are very expensive, but available in America.

C/FO- (The Cartoon Fantasy Organization) A group of fans dedicated to the appreciation of animation. Generally regarded as the oldest group of American anime fans in existence.

Deform- (a.k.a. **Fudgie**) an exaggerated form of a Japanese character or mecha, usually evident through a decrease in height (much like caricatures in America).

Japanimation- (Japanese + Animation) generic term for anime and manga used in America.

Manga- (mahn-ga) Japanese term for traditional comic books, manga, however, is quite different from American comics in everything from subject matter to page count.

Mook- (Magazine + Book) Mooks are large Japanese books containing color cel reproductions and behind-the-scenes articles.

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EDITORIAL

Welcome to the first issue of *Anime Journal!* Sure, yeah...I know the cover indicia says number four but bear with me a minute ok? Sheesh...

It all started in February of 1986 when, over a phone conversation with Alan Oldham, I got the wild, crazy inclination to start a fanzine on Japanese animation. Al, buddy that he is, had nothing but praise and support for the idea (initially) and, after a brainstorming session we settled on the name *Japanimation.*

Japanimation #1 appeared in October of 1986 (in the midst of the small press, black and white 'glut') with subsequent issues scheduled to appear quarterly. However, our use of material concerning a certain syndicated television show got us into a wee bit of trouble concerning copyright infringement. Seems we should have, "contacted them prior to publication". (Hmmm....I guess those three seperate letters sent to their offices never arrived, or maybe seven months wasn't adequate reply time?) In any case, *Japanimation* on hiatus, the end.

...Not quite.

August of 1987 brought a second issue of *Japanimation* . Things had changed, Nippon Productions had become Eclectic Press. The reaction to *Japanimation* #2, a *Starblazers* Special, was essentially this: "Hey, why don't you guys do some articles on some new shows?"

.....Something had to be done.

We also realized now, that we had competition. There was Robert Fenelon's *Anime-Zine* and the stunning *Animag.* Stiff competition.

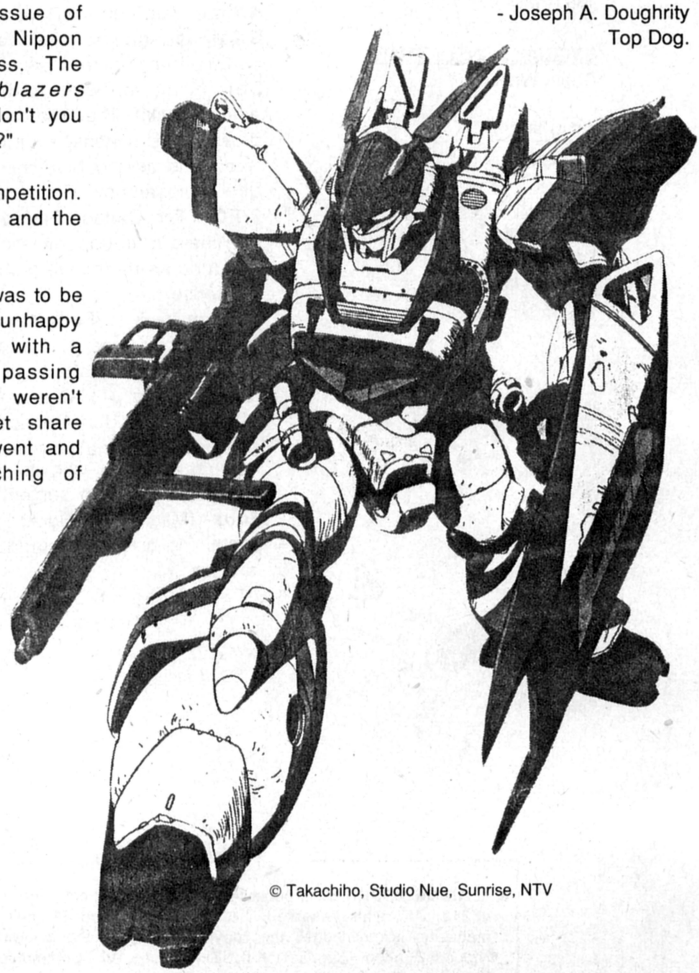
Enter Vanessa Howle.

Vanessa had a rag called *Anime* (which was to be published by Pyramid Comics). She was unhappy with Pyramid and sought to join up with a publishing house that cared about passing information along to anime fans and who weren't just going to push her 'zine for market share purposes. *Japanimation* #3 came and went and preparations were made for the launching of *Anime Journal* .

What you hold in your hands is a labor of love; Fourty-eight pages wrapped around a color cover. We'd like to bring *AJ* to you more than four times a year, perhaps bi-monthly, but we can't make this a reality without your submissions in the form of articles and artwork. So read, enjoy, but write! If you're a new fan then write us letters! If you're an anime vet then write articles (double-spaced typed or handwritten please). We just want to hear from you.

As usual, there are loads of people to thank for this particular issue so, in no particular order, here goes: Robert Gibson (for his support), Chris Thompson (for his fingers), Bob Schreck (for his candor), Gary Reed (for his patronage), Paul Sudlow (for his logo), Martin Knott, Allen Rowe, Gary Thomas Washington, Calvin Simmons, Tony Jackson, Rick Shaw, Jim and the Reader's "Crew", and **you;** for shelling out your two dollars to buy this rag. Enjoy.

- Joseph A. Doughrity
Top Dog.



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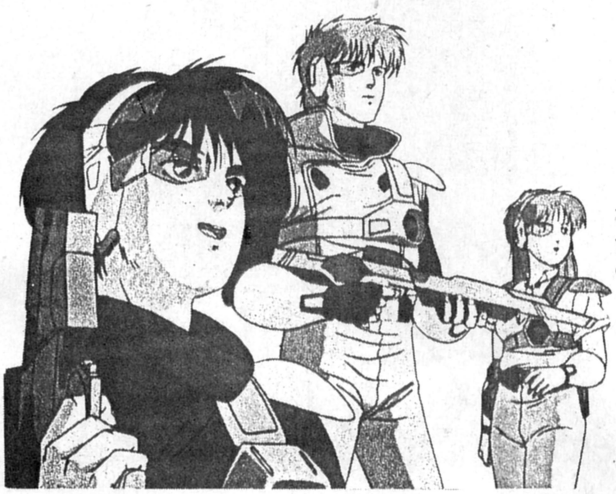
TOP 5

Top 5 MALE CHARACTERS	Total	Male	Female
1) Ryo Saeba-*City Hunter*	9,844	4,984	4,860
2) Yusuku Takasugi-*Hiatari Ryoko*	6,423	2,459	3,964
3) Ken Wakaba-*Dragnor*	5,587	3,362	2,225
4) Kyosuke Kasuga-*Orange Road*	4,027	1,983	2,044
5) Meio Plato-*Dragnor*	726	248	478
(Honorable Mention)			
J.J.-*Zillion*	548	317	231

Top 5 FEMALE CHARACTERS	Total	Male	Female
1) Madoka Ayukawa-*Orange Road*	10,503	5,231	5,272
2) Kasumi Kishimoto-*Hiatari Ryoko*	7,512	3,184	4,328
3) Kaori Makimura-*City Hunter*	2,879	969	1,916
4) Rose Pahenton-*Dragnor*	2,696	1,562	1,134
5) Linda Plato-*Dragnor*	1,867	1,266	601
(Honorable Mention)			
Hikaru Hiyama-*Orange Road*	671	353	318

Top 5 SHOWS	Total	Male	Female
1) City Hunter	8,584	4,443	4,141
2) Metal Armor Dragnor	7,026	4,260	2,766
3) Kimure Orange Road	6,732	3,128	3,604
4) Hiatari Ryoko	6,129	2,167	3,962
5) Zillion	984	631	353



The above results are from a recent issue of *Animedia* , send your vote for favorite anime series, and male/female character to:

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Attn: Top 5

The characters need not be from recent anime series. Results will be published each issue. Please include your sex.

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DIRTY PAIR!

Japan's Dynamic Duo

by Paul Sudlow
edits by Vanessa Howle, Joe Doughrity

Premise

By the year 2141 A.D., mankind has fufilled his dream of spreading to the stars. Unfortunately, the same scientific advances that assured perfect health and a longer life for every citizen have also assured, as a result, severe overpopulation problems. There just aren't enough habitable planets to keep up with the reproduction rate. The world populations have grown to such staggering proportions that people must dwell in cities made up of great towering monads (as in Robert Silverburg's *The World Inside*), which sometimes reach miles into the sky.

The world governments, even with the aid of sentient computers managing these huge econostructures, have no effective police force to contain crime in the teeming streets and malls of the monads. Thus, they are forced to rely on the services of franchised private investigation agencies. One of the most legendary is the World Welfare Work Association (3WA), whose simple slogan, "I will solve any problem for you" is known everywhere. 3WA agents travel the known universe as 'trouble consultants', enforcing the laws and assuring that justice prevails.

Kei and Yuri, fresh out of Mezuil University, are two of the 3WA's newest, and youngest, agents. They are charged with keeping the peace (hah!) in the Damocles Tower monad of Elenore City, although their cases often take them far and wide. Although officially code-named "The Lovely Angels", most people who have come into contact with them call them the Dirty Pair, on account of the duo's habit of wreaking more havoc than their opponents. Despite this, they are the best at what they do, and are two of the Agency's most (in)famous and active agents.

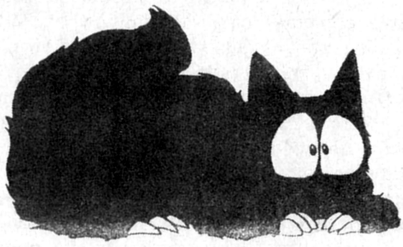
With an Irish temper to match her flaming red hair, Kei has never been accused of being an especially patient woman. She tends to rush into situations, guns blazing, without first considering the possible repercussions of her actions. Despite her headstrong tendencies, however, Kei is quite intelligent, and is the weapons expert of the Pair. Physically, Kei is 19 years old and 5' 6" with brown eyes and a spacer's tan. Her agressive personality puts some people off, but is certainly an asset in her line of work. She hails from the planet Niogi, and likes rock music, soap operas, and males. She hates classical music and jazz.

Kei's partner, Yuri is the more reserved and composed of the duo, and usually relies on Kei's extroverted personality to get things rolling (she seldom has to wait long). Although just as fun loving as Kei, Yuri has more of a sense of duty and occasionally has to drag her erstwhile partner away from distractions (like attractive males) and back onto the case at hand. She often (more often than she likes anyway) finds herself in messy situations that are entirely Kei's fault and, as a result, tries to head her enthusiastic friend off whenever she seems likely of charging into and mucking up delicate situations. This clash of personalities occasionally leads to heated arguments, though the two always work as a team

© Takachiho, Studio Nue, Sunrise, NTV

Mugi:

A very large mutant black cat with exceptional intelligence (as manifested by his ability to manipulate door knobs, bake cakes, play chess, etc.), Mugi accompanies the Dirty Pair on many of their escapades. Although fierce-looking, Mugi is actually quite soft hearted (not to mention bloody lethargic), and can't even get up a decent roar without a little mechanical help from Nammo (see below). Even so, he is nicknamed the "Dark Destroyer".



Namo:

The Dirty Pair's robot, Namo is the pilot of the Lovely Angel and a constant source of comic relief.

Episode Guide

#1, "THE COMPUTER LEARNS TO KILL."

When Brian, the sentient computer that runs the Damocles Tower, goes beserk, it's up to Kei and Yuri to stop it. Unfortunately, Brian has already identified the Dirty Pair as the greatest threat to its well-being, and is doing all it can to get them out of the way.

Regretably, it's the only intelligence in the Tower to recognize their importance; when Kei and Yuri step forward to fight in defence of the monad, it's populace thinks that they are female wrestlers! But 3WA agents they are, and even with all of the monad's resources at its disposal, Brian is just no match for the unorthodox methods of the Dirty Pair. But wrestlers? Their obscurity won't last for long, especially after they warp a small spaceship into Brian's CPU.....

#2, "DO LOVELY ANGELS LIKE HAIRY CHESTS?"

The Pair must deal with an attempted extortion of the Space Ways Travel Agency. One of their ships has been hijacked by a group of men who plant explosives all over the hull of the giant space liner. Kei and Yuri must find and disarm the bombs before it's too late, catch the men responsible, and stop the huge ship before it plunges through the atmosphere and slams into their vertical city.

#3, "ROULETTE GAME OF LOVE AND DEATH."

The Pair infiltrate a casino to recover a valuable computer chip that the owner, Mr. King, has stolen and disguised as a poker chip. After blowing their cover as call-girls in a hot round of Roulette, Kei and Yuri move in on King's manor.

After a few minutes in the "Thunderdome" fighting, "an absolute hunk", they recieve aid from an unexpected ally, one of King's employees (Sidney), and are able to escape relatively unscathed with the chip. The manor, of course, is not so lucky and Sidney isn't what he appears to be....

#4, "FOLLOW THE FRANGRANCE OF CHEESCAKE AND DEATH."

Kei and Yuri are hired to find a missing cat named Guillame de Malatesta, an escapee of the Bacterial Chemistry Laboratory, who is even smarter than Mugi. Of course the Pair aren't the *only* ones interested in her whereabouts! Two female wrestlers (Ran and Jerry Elegant), really undercover agents employed by the government, are also seeking her. Kei and Yuri split up (they can do more damage that way) to search for the test cat in likely food spots after told she loves cheesecake.

After wrecking a restaurant, ruining a honeymoon, dodging a runaway subway car, foiling a bank robbery, and fighting (and then running away from) Ran and Jerry on a swaying bridge full of moving police cars, they finally manage to round up the wayward feline and herd him safely back to the labs. Him?

#5, "THE HEARTBEAT OF CREADOS."

A mysterious UFO that the Pair encounters briefly enroute to the planet Creados shows a definite interest in deepening the relationship when strange, crab-like craft begins to take a city apart trying to find (kill?) them. Seperated at the onslaught of the attack, both women manage to avoid the rampaging things long enough to get the Lovely Angel off the ground (Kei blithely modeling the latest in ladies undergarments all the while). Unfortunately, the attacking craft lose no time in hauling the whole spaceship back to the mothership, where the reason for the strange attack is made clear.

#6: "DEFEAT IS A DEADLY COUNTERFEIT."

Kei and Yuri are hired to transport a valuable diamond, but are intercepted by an old boyfriend of Kei's, Kaiya, who thinks he wants it more than they do. After a suspense filled interlude of Mugi and mouse, Kei pulls the old bait and switch trick, and lets her rival have what he thinks is a safe with the diamond in it. The Pair escape the area and deliver the diamond, while the would-be thief counts stars in the vacuum of space.

#7: "RISKING LIFE FOR THE SAKE OF LOVE"

When young Rick is kidnapped in the middle of his wedding by a mysterious woman, his father hires the Dirty Pair to find the two. Only - Rick wants to stay lost! The Pair follows the elouped couple to a paradise resort on Grebus Island, where they are foiled by a shocking development and a double-crossing dad. But ropes can't keep Kei and Yuri down ffor long, and they follow the whole family to an underwater space facility designed to provide the best intergalactic tour ever!

#8: "I MUST DO IT! LOVE SETS A WOMAN OFF."

Yuri recieves a call for help from Billy Galet, an old childhood friend, who has been made a polotcal prisoner on the planet Lucia. She requests time off from work to go to his aid. Kei says that she will be damned before she lets Yuri go without her and together they infiltrate the maximum security prison to free him, using all the latest in riot-control technology to keep the feds busy. But, it is Yuri's legs that save the day.

#9: "INVEST IN OURS; A WOMAN MAKES A GREAT BODYGUARD!"

Gooly sends the Pair to a planet remade in the image of the old westto serve as body guards for two opposing factions vieing for oil rights. Unfortunately, they wind up on opposite sides; one working for a diminuative man who has the distressing habit of wearing a Godzilla mask everywhere, the other, for a city slicker in a three-piece suit. Ultimately, the town ain't big enough for the both of them, and the hotest slapfight this side of Santa Fe is on. The oil gets the last word, though, since a stray blast from the "lovely Angel" triggers a planetary erruption and the Dirty Pair destroy their fisrt planet!

#10: "EHH? OUR BRUTAL CRIME OF KIDNAPPING!??"

Kei and Yuri are sent to find and protect young Prince Heath when his father is publicly assassinated. Heath is a genius kid of 8 who has amnaged to get into the prestigious Mordolin University. The Pair look for him at his and narrowly escape a bombing aimed at the prince. They find him in the bushes, and lose no time in hustling him out of the town. Unfortunately the political faction responsible for the assassination

trace their aircar and sends a fighter up to shoot it down. Kei manages to dispose of the threat after a short but heated battle above the desert floor, but is forced to make an emergency landing in the crippled aircar. There they meet a band of gypsies who smile just a little too much, and to make matters worse, they find out they've been accused of kidnapping the Prince by the man who's been trying to kill them!

#11, "HO, HO, HO. A DRESS AND A MAN ARE DIFFERENTIATED BY BREASTS."

#12, "LITTLE DICTATOR, LET SECRETS LIE."

Genetic experiments go awry when a pack of sentient lab rats decide to establish a society patterned after Nazi Germany. Kei and Yuri are called in to dig them out of the walls, but things get a little complicated when the rats discover how to shoot guns! It's all out war when they manage to make off with Mugi, and Nammo saves him from Poe's pendelum and the Pair from a terminal trip to La-La Land. Finally, carrying the technodevice that can reverse the effects of the experiment, Kei and Yuri raid the rat stronghold, armed with their guns and raw courage. Oh yes, and 10,000 pussycats.

#13, "WHAT? MY BEAUTIFUL SKIN GOT FILTHY!"

When sewage workers begin to turn up dead in the depths of the Damocles Tower, the Pair are sent into the water ducts to discover what is killing them. What they discover is a nest of dangerous parasites known as Lovecraft Eels, mostly due to their disturbing resemblance to certain creatures imagineered by the 20th Century writer H.P. Lovecraft. By setting fire to the sewer, they manage to herd the whole coloney into a water basin where they plan to freeze them in liquid nitrogen. Unfortunately, the Lovecraft Eels are only babies of the species and when mama comes looking for her young, Kei and Yuri discover that Cuthulu *isn't* just a creature of fiction!

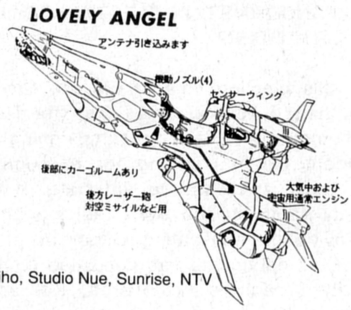
#14, "PANDORA'S BOX: ELECTION DAY IS THE BEST DAY FOR MURDER."

It's election time in Elenore City and Kei is more than a little annoyed that her favorite soaps are being interrupted by campaigning candidates. President Gilder, running for re-election, hires a high tech assassin to infiltrate the maximum security vaults of the 3WA Building and destroy a file (evidence implicating Gilder in a felony) that one of his opponents has deposited there. When the security breach is discovered, Kei and Yuri are called in to stop the assassin from planting his bombs. Kei corners him in the vault itself, and both are subjected to it's final defence, which renders them helpless. But the time bombs have already been set, the vault has resealed itself, and time is running out.....

#15, "DIG THIS HOLE, MEOW! GOOD FORTUNE LIES AT THE END."

While Kei and Yuri are on a much earned tropical vacation, an old coot is assailed at the poolside by several shady-looking types who look a great deal like bank robbers from episode #4. Kei dispatches them with little trouble, and the old man takes them to his hotel room to tell him what the blue-suited fellows who attacked him were after. He shows them a treasure map engraved on a gold plate that he has aquired, and is sure that the men are after that. Intrigued by the prospect of a treasure hunt on their vacation, the Pair promise to accompany and protect him. They follow the instructions on the map, but are forced to ditch the sabatoged Lovely Angel. Eventually, they reach their destination, an ancient temple ruin.

But the blue boys and their female boss have followed them and take the map back at gunpoint. When they try to recover it, they are tricked into falling through a trap door and into a pit with spikes and a lowering ceiling *and* torrents of water pouring in. Where are Mugi and Nammo when you really need them?



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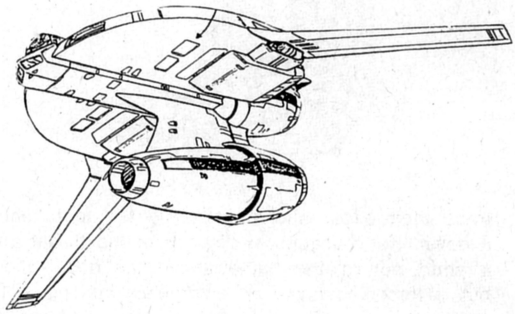


#16, "TAKE IT FROM ME, THE 3WA IS A WONDERFUL CAREER!"

Kei and Yuri are hired to protect a young princess on the day before an important social occassion. Tired of constantly being watched and protected, the girl decides that this would be a perfect time to slip away for a little shopping trip and a taste for freedom. Unfortunately, she doesn't know about the assassin that has been hired to kill her by a political enemy. Kei and Yuri do, though, and while Kei poses as the princess, Yuri franticly combs the city streets in the hopes of finding the real princess before the assassin does!

#17, "COME HERE, COME HERE, ASSASSIN."

#18, "EXCUSE ME! WE MUST OVERCOME AN EXTREME ENFORCEMENT PROBLEM."

#19, "COMPETING FOR THE SAME GUY: A LOVE/HATE RELATIONSHIP INDEED."

#20, "RYTHMN 'N BLUES MUSIC IS THE BACKGROUND MUSIC OF MURDER."

#21, "DAMN! 463 PEOPLE DISAPPEAR!"

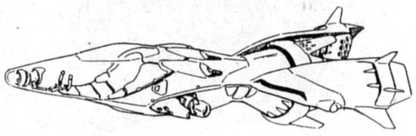
#22, "WE DID IT! 463 PEOPLE REAPPEAR!"

#23, "NERVOUS? WE'RE GOING TO RETALIATE IN A SPECTACULAR WAY!"

#24, "THIS CONDO HAS A DANGEROUS ADDRESS!"

* #25, "EHH? THE WESTERN BOY IS THE TERMINATOR."

* #26, "HO, SERIOUSLY? THE GUNCANNON IS THE KEY OF ESCAPE FOR THE SEXY WOMEN."



* never aired, released as "missing episodes" on video. (Editor's Note: These episodes were probably not released due to similar themes in *The Nolandia Affair*. - V.H.)

Feature Guide:

THE NOLANDIA AFFAIR

Kei and Yuri are on a world where a few inhabitable plateaus lift above the corrosive clouds that hug the planet's surface. They've been hired to find and protect a young ESPer girl named Musuni, who they suspect was forced to cause a suborbital shuttle carrying Dr. Kishada, a noted geneticist, to crash. Connie Brighton, the woman who hire them, is brutally murdered. District Marshall Samarah Galanda, anxious to get the Dirty Pair out of her hair, tells them that an unauthorized ship left the city after the murder, bound for the jungle plateau of Nolandia, the only other inhabited area on the planet.

They follow the lead to Nolandia and face psychic assault from the frightened young Musuni who is hiding there. Just as they win her trust, the police show up (unknown to the Pair, one of the arresting officers killed their client) and abduct her. The duo uncover unauthorized genetic experiments designed to lead to galactic domination. There's a double chase as Yuri pursues the treacherous mastermind, Mr. Oran, by taxi, jet skates, bus, and bicycle while Kei does her best to avoid being trashed by the persistent "terminator" who has already murdered Brighton.

PROJECT EDEN

When strange beings begin to storm Vizonium refinement plants on the planet Agerna, the Pair are sent in to get to the bottom of things. The attacks have made political relations tense between the two countries that mine the Vizonium (an essential element of the Warp Navigation System); Edia and Uldas. Uldas, which has recieved all the attacks, is accusing Edia of sending the creatures to disrupt their mining operations.

Kei and Yuri run into Carson B. Carson, the thief that had earlier escaped Kei. They manage to discover the he is after Professor Whetsman, the mysterious figure behind the attacks. The Professor is trying to create a new super race by genetically modifying an indigenious species, the Sadingas. It is his failures that are running amok on the planet. Since the Vizonium ore is the dormant stage of the Sadinga's life cycle, they are naturally attracted to it.

The Pair and Carson infiltrate the plant that is the Professor's lab, and Kei and Carson manage to get captured by Whetsman. Carson tells Kei that he is really here to recover a valuable bottle of wine (General De Goulle vintage) that is said to bring luck to the owner. Whetsman had stolen it from Carson, who stole it from someone else. Mugi, sensing that the Pair are in trouble, send an unmanned rescue vehicle. The resulting crash frees Kei and Carson, but activates a whole mob of Sadingas. While the Pair take on the monsters with their SSIVA Battlesuits, Carson sets off to find Whetsman and the wine. He runs into Bruno, the Prof's butler, who injures him. He borrows Kei's Battlesuit to fight the Sadingas, giving Kei and Yuri the chance to capture Professor Whetsman.

They do, of course, and Carson manages to survive. But the planet itself is not so lucky.

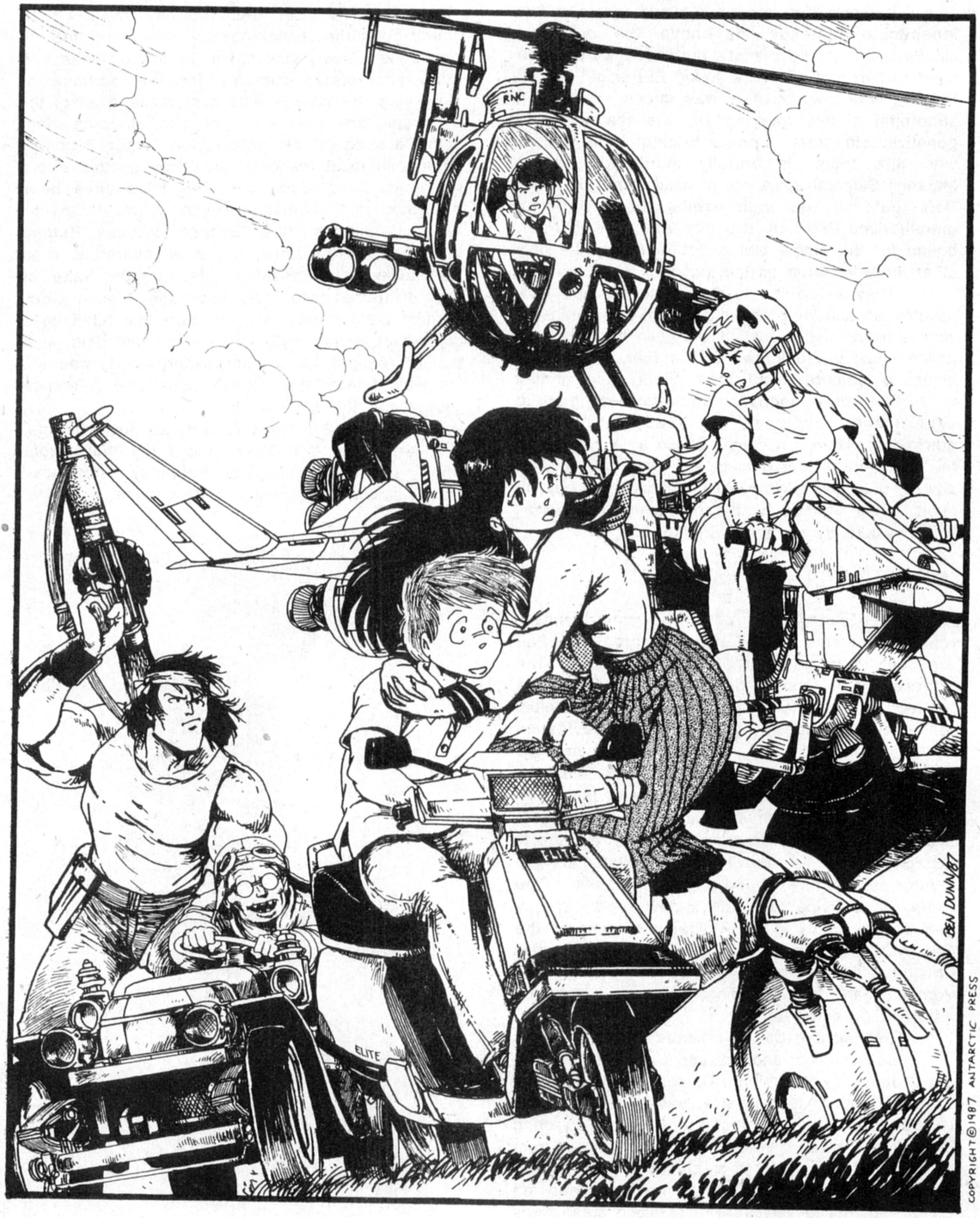
Notes:

The EP descriptions, rather than scene-by-scene break-downs, are intended to provide a cursury description of the plotlines and main characters, primarily for the purpose of identifying the various episodes. While most of the synopses are the result of careful translation, some are based on speculation. While probably acurate in most respects, they may contain errors for which I apologize for. The titles have been translated into idiomatic English, which means an exact translation, like "Escape Journey Betting Life on a Worthy Love" has been altered to read less awkwardly, "Risking Life for the Sake of Love". In one case, "Dig this Hole, Meow! Good Fortune Lies at the End", the kanji title refers to a popular Japanese myth about a cat that digs up a buried treasure for a poor fisherman. It was left the way it translated directly, since the reference figures into the EP plot itself.

I would like to thank Yuko Kaga, Guy Brownlee, Micheal Susko, Bill Glass, and Doug Williamson, who have all, directly or indirectly, influenced and/or aided in the writing of this guide.

*Paul Sudlow is the creative mind behind **Animatedly Speaking**, one of the founders of the Tennesee C/FO, and is currently attending college in Japan.*

JUST ANOTHER DAY AT...



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NEWS (ニュース)

Eclipse International/ VIZ Comics Newest Manga: Xenon

Eclipse International and VIZ Comics have released the long-awaited fourth title in their series of manga bi-weeklies. *Xenon* , by Masaomi Kanzaki, is an incredibly fast-paced science fiction tale of cyborg warriors, human weapons, and the drama of human emotion. Drawn in a hard, linear graphic style with dialogue and sound effects that roar and clash like the sound of machines, *Xenon* 's story never lets up. Each page and each fight propels the tale closer to the ultimate battle, a righteous war for revenge upon men with a callous, unscrupulous disregard for human life.

What makes *Xenon* and other cyborg creations in this story more than heavy metal machinery is precisely their humanity. To be sure, their bodies have been transformed into armored machines with bizarre mechanical weapons and devices, but their hearts and minds remain unchanged. They are still capable of the whole range of human feelings, but no longer able to lead human lives. Their anger, frustration, and compelling desire for revenge upon those who deprived them of their humanity is the driving force behind the story. The actual struggles and violent encounters are what keep the book moving so fast and furious.

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The Japanese version of *Xenon* began its fifteen month serial run in early 1986. All twenty-nine issues were carried in the very popular bi-weekly magazine *Boy's Big Comics* , now called *Young Sunday* . Less than six months after the initial installment appeared, the first seven were compiled into a single volume in the standard Japanese paperback format. There are four volumes in all, each divided into fourteen parts.

The upcoming Eclipse International/Viz Comics English version of *Xenon* will follow the same order of scenes as the Japanese version. The same care and precision familiar to readers of other Eclipse/VIZ titles will go into this new production. For *Xenon* 's translation, veteran VIZ Comics translator Satoru Fujii teams up with Eclipse's editior/writer Fred Burke. Letitia Glozer, editor of *Mai, the Psychic Girl* , adds *Xenon* to her list of titles, with Wayne Truman (*Area 88* ,and *Mai, the Psychic Girl*) as letterer/touch-up artist.

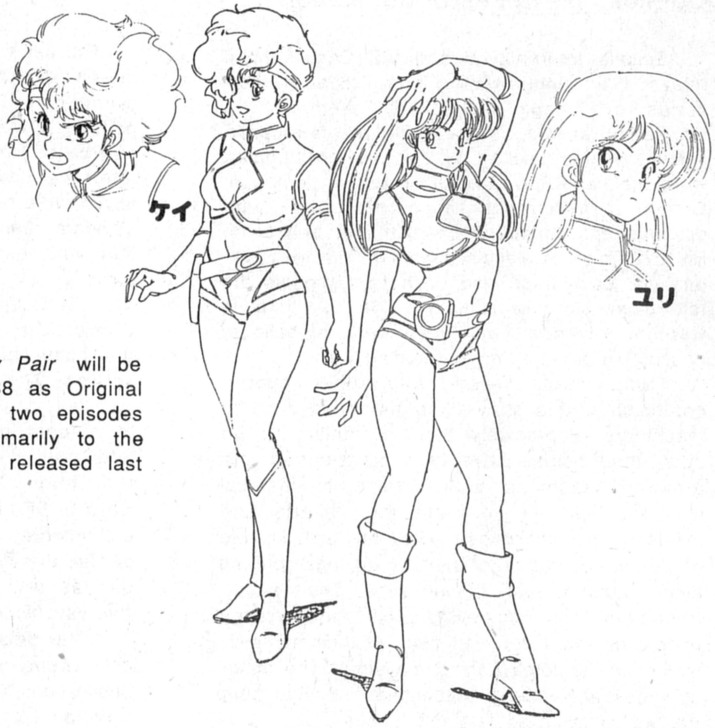
The artist and writer Masaomi Kanzaki was only twenty-one years old when *Xenon* began publication. "Our other manga are all much more traditional," says Glozer, "even though *Mai* dates from the early 80's. *Xenon* is a much more avant garde comic, and it's nice to add something to our line that represents new trends in manga. I think fans will really like the art in this book... it shows an overwhelming concern for intricacy of line, along with a fabulous new sense of design."

"Chuck Dixon (writer of *Airboy*) should definitely get a kick out of this one," says Burke. "The pace never lets up, and there's hardly any plot to get in the way of the story. I think this is the closest we've come so far to a superhero manga, although we're still looking at new books, and we'll probably add another bi-weekly and a monthly or two in the next year."

Xenon is a 32-page black and white bi-weekly and retails for $1.50.

XENON™

NEWS (ニュース)



© Takachiho, Studio Nue, Sunrise, NTV

More Dirty Pair

More new episodes of *Dirty Pair* will be released during the course of 1988 as Original Animation Videos. Five OAV's, with two episodes per tape, are scheduled, due primarily to the success of the "missing episodes" released last year.

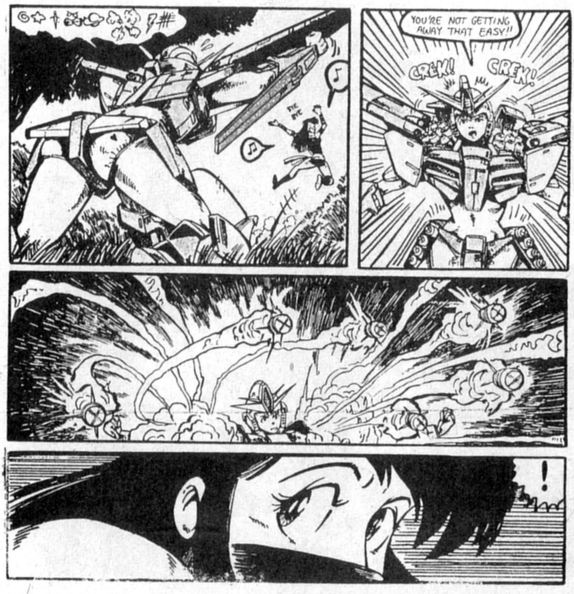
-V.H.

Ninja High School Graphic Novel

Eternity Comics will be releasing the *Ninja High School Graphic Album* . The graphic novel will be 96 black and white pages packed with action, adventure, and romance- none of which is ever taken seriously, and the cover price will be set at $5.95.

The story of Ninja High revolves around Jeremy Feeple, an average student at Quagmire High School. But, Jeremy's life is about to change abruptly due to the arrival of Itchy-Koo, a beautiful "exchange student" (ninja) from Japan. Jeremy suddenly finds himself the object of a duel between the alien princess Asrial, and Itchy-Koo for his hand in marriage. And if that isn't enough, Mr. Feeple has disappeared down a rat hole, Hokoto No Kenterminator wants him dead, his mother's a ninja, and the future of the human race is on his shoulders, plus Professor Steamhead!

The *Ninja High School Graphic Album* will include the re-worked 3 part story with a new original cover, along with a new story, plus special pin-ups, and more! Ben Dunn is both writer and penciler with C. Castro on inks.



NEWS (ニュース)

Crocodile Hikaru?

Making its way across the continental United States is a translation of *Macross '84: Do You Remember Love?* The film was dubbed "down under" and features Australian voice actors. Hmmm.... Paul Hogan as Hikaru Ichijoe?... I dunno...

-J.D./R.W.

Incoming!!

Due to the success of the Japanese comics in America, those other countries in Asia, smelling a quick U.S. buck no doubt, have entered the direct sales market.

The Demon Warrior is Eastern Comic's entry. It heralds from Vietnam and tells a bloody tale of revenge in the *Kozure Okami* tradition. It is a 32 page black and white, retailing for $1.50.

Hong Kong Comics has also announced seven titles for U.S. distribution beginning with a Special in April. The bulk of their output is Kung Fu comics, a genre that is virtually dead in America. It remains to be seen how well these imports will do.

- T.G./ *The Comics Buyer's Guide*

Copyright Big West, MBS, Nue, Tatsunoko

Because we demanded it.....

Eclipse/Viz International has announced their fifth manga title for U.S. distribution, *Urusei Yatsura: Lum.* Since the first Eclipse/Viz title appeared, Eclipse had been swamped with requests to adapt Rumiko Takihashi's popular series into English. *Urusei Yatsura: Lum* rounds out the Eclipse/Viz line that now includes *Heavy Metal Warrior: Xenon, Mai the Psychic Girl, Area 88,* and *Kamui.* For more details on the new series, see the article on *Urusei Yatsura* elsewhere in this issue.

-R.M.

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DREAM DIMENSIONAL HUNTER

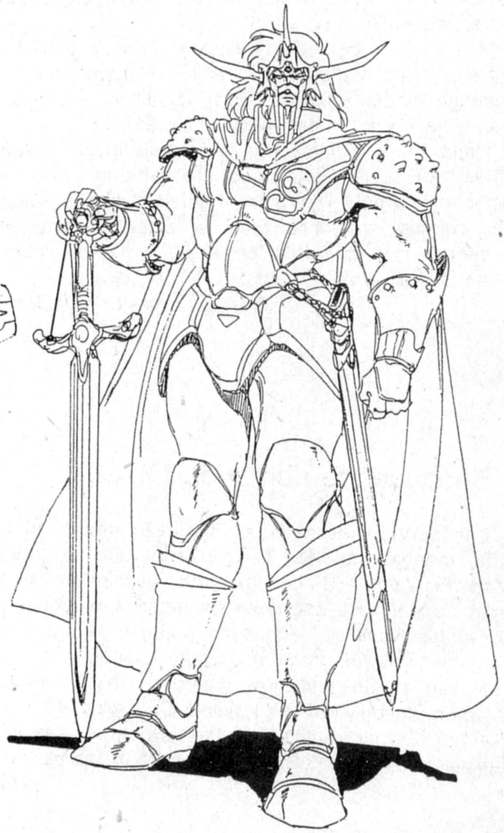
The first act of *Fandora* was released September 21, 1985 by Columbia Video of Japan. The length of *Fandora 1* was 33 minutes (*Fandora 2* and *Fandora 3* clocked in at 43 and 45 minutes respectively). Fandora is a popular character among anime fans, even though her videos are hard to obtain in some regions of Japan.

Fandora is based 2,000 years in the future. It takes place in a time where mankind has started to move freely between dimensions by a newly discovered navagational cruising system called 'Dimensional Flight'.

Since the advent of Dimensional Flight, crimes have become quite violent in the various dimensions and wanted criminals are at-large and are constantly being pursued by the Dimensional Police (Dimensional Hunters is the common nickname for the Dimensional Police Bounty Hunters).

Fandora, a seventeen year-old girl with the magical stone of Lupia in her crown, is one of the hunters. She and her partner Quest (actually a Dragon in his true form) are on Dimension Patrol for wanted felons.

Fandora and Quest are on a personal mission as well, looking for the lost stones of the Lupia kingdom. Quest was the keeper of the stones and one day lost them. He has been banished from the kingdom until they are found. The stones represent the harmony, justice, and balance of Lupia and if they fall into the wrong hands, the kingdom of Lupia will be destroyed.



URUSEI YATSURA

by Vanessa Howle

© R. Takahasi/Shogakukan/Viz

A green haired, teen-aged alien girl, clad in a tigerskin bikini, is chasing a typical teenaged geek. A heated conversation erupts and the boy is blasted by the girl with a powerful bolt of electricity.

Not a typical day in your hometown, but its an everyday occurance in *Urusei Yatsura* (or simply deemed by American fans as *Lum* , the name of the main protagonist). *Urusei Yatsura* features high school romances, but unlike other anime of the genre like *Touch*, which features typical Japanese relationships between the sexes with sports (Baseball), these romances are between aliens from another planet and Japanese high school students.

Urusei Yatsura ran for 218 episodes and produced 5 hit movies *(Lum the Forever, Beautiful Dreamer, Remember My Love, Only You,* and *Boy Meets Girl).* A Lum Special was released in August that focused on the last few chapters of *Urusei Yatsura 34* (the last of the Sunday Comic reprint volumes). There are rumors of a new Lum anime series, but these remain rumors and *Urusei Yatsura* is currently being re-run in Japan.

Premise:

The basic premise of *Urusei Yatsura* is quite simple despite the wild antics that occur in the show. What follows is a summary of the first episode, which relates the basic flavor of the show.

Aliens from the planet Urusei invade earth, but they give us one chance to stop the invasion: The Urusei's computers will pick one Earthling to chase their champion and if Earth's representative catches their champion they will quietly leave Earth. If not....

Leave it to the Urusei's computers to pick one Ataru Moroboshi to fight one Lum of Urusei. The competition proves to be quite difficult because, unlike Ataru, Lum can fly! Seven days of fighting occur and for seven days Lum successfully eludes Ataru.

During one of their romps, Ataru grabs Lum's halter with a grappling device and she retreats. Later, she appears at the Moroboshi home and demands that he return her halter. He refuses, realizing the aliens left home with the literal 'shirt in their backs' and figures he has Lum at a disadvantage. The next day, the last day of fighting, Shinobu tells Ataru that if he defeats Lum, she will marry him. Encouraged by this, Ataru announces to cheer himself on, "I will be married!".

He then pursues Lum and, just as he catches her by the horns, says triumphantly, "I will be married!". Lum, assuming that Ataru wants to marry her, agrees. This leaves Ataru in a mess having to explain to Shinobu why a half-naked alien is hanging to him.

'81マイアニメ3月号表紙「うる星やつら・ビューティフル・ドリーマー」イラスト/高田明美

Rumiko Takahasi:

Rumiko Takahasi, the talented artist behind *Urusei Yatsura* , started her career in manga under Kazuo Koike (the creator of *Kozure Okami/Lone Wolf and Cub*) and it took her only four years after she graduated to make a name in the Japanese market with *Urusei Yatsura*. Of Koike's students, she is equalled in success only by Tetsu Hara *(Hokuto No Ken/Northstar)*. To date, Takahashi has had at least 30 million books in print and earns an annual income of 1.5 million dollars per year.

Besides Lum, Takahashi's other works include *Maison Ikkoku* (another human interest tale) and *Lumic World* (a horror/fiction series). Her first published work appeared in Pocket Comics in 1978.

Cast:

Ataru Moroboshi:

Ataru is a typical high school student with bad luck concerning females; he can't keep his hands and eye's off them. Unfortunately, most of the female students find him quite offensive and generally unattractive. To the general student populace of Tomobiki High School it appears that Ataru doesn't care about Lum, but, deep in his heart, he really does love her. Mr and Mrs. Moroboshi are quite ashamed of his behavior at times, but they still care for him.

Lum of Urusei:

Lum is beautiful, charming, a little bit sexy, and very dedicated to her darling (Ataru). However, Lum has a very bad disposition and temper and is very moody. She will use any means to keep "her darling" in line. She also has the ability to shoot high voltage electrical shocks (the target is often Ataru). Another natural power that Lum and the others from Urusei have is empathy with animals and insects.

Jariten:

(Also known as Ten, Ten-Chan, etc.) Ten is Lum's cousin and at times she is his guardian. Ten dislikes Ataru, but sometimes they get along fine. Ten even asks Ataru for advice on occasion. Like Lum, he has powers, but instead of shooting electricity, he breathes fire often using Ataru as target practice. (Note: Ten is afraid of his mother.)

Mendo Shutaro:

Mendo is the only son of the rich Shutaro family of Japan. He is a person with honor, nobility, style and authority; unfortunately, he knows it. All the girls in Tomobiki High are crazy about Mendo, but he only has eyes for Lum. She, however, is able to resist his charms. (Note: Mendo and Ataru are distant cousins.)

Megane/Lum's Guard:

A bunch of Ataru's school friends at Tomobiki High, all are attracted to Lum, but Megane is the biggest Lum fanatic.

Ryunosuke:

Ryu was raised as a boy by her father who ran a sea-side resort. He desperately wanted a son and refused to acknowledge Ryu as a girl. She desperately wants to dress and act like a girl.

Yuki:

Yet another of Lum's friends, Yuki is very soft spoken and innocent. She is also the Queen of an ice planet.

Ben-Ten:

Considered Lum's best friend, she swears like a sailor and loves to fight.

Sakura:

Cherry's niece. Sakura also works at the high school as the school nurse (she is also a Shinto Shrine maid). She has psychic powers much like Cherry's and most of her life outside the school borders on the supernatural.

Shinobu:

Ataru's girlfriend before Lum arrived. Shinobu is a basic quiet, demure, and caring individual, but the minute she gets angry watch out! She has the strength of The Incredible Hulk® . Shinobu has a bad habit of throwing heavy furniture when pissed off. Early in the series, she gives up on Ataru when Lum moves into his closet. She cares for Mendo now, who, unfortunately, is too wrapped up in Lum to notice her.

Ran:

One of Lum's childhood friends from Urusei. Ran acts sweet as can be in your face, but inside is evil. She is always armed and carries lots of hidden weapons. Initially, she tried to hide the fact that she was from Urusei.

Cherry:

A Buddhist monk with psychic powers. He loves to aggrivate everyone and especially Ataru, who he insists has the Mark of Doom.

A Valentine's Day Tale

What follows is a loose translation of Urusei Yatsura, *A Valentine's Day Tale* which is a combination of two manga stories, *A Valentine's Day Tale* and *Love in the Ant-Lion Pit* from Shonen Sunday Comic.

Scene I

The characters in this episode are: Ten-Chan, Lum, Ataru, Moroboshi, and Mako. Mako is a 4 or 5 year old Japanese girl who is smitten with Ten. She constantly follows him around and is the source of major aggrivation. She gets her courage up on Valentine's Day to present him with a box of chocolate to show her affection, unfortunately, results are less than desirable!

This episode opens with Mako and her school mates waiting for Ten.

SCHOOL MATES: "It's already two, he should be coming along pretty soon, shouldn't he? Mako, are you trembling?"

MAKO: "I can't help it. I'm going to tell him I love him. I guess I'm a little shy."

SCHOOL MATES: "Look! Here he comes now! Wow, what a guy!!"

MAKO: "Hold on a minute, I had my eye on him first, so mind your own business and keep your paws off him!"

Even though Mako appears pretty confident, she is still a little hesitant so her friends offer their support ("We'll be right here if you need us! Ok, Mako, don't be afraid! Walk right up to him and give him the chocalate!"). She walks meekly up to Ten (who overlooks her completely) then swiftly hits Ten with her purse. To which Ten replies, "Hey, what are you doing?"

MAKO: "Are you ok?"

TEN: "For all you care...."

Mako swiftly thrusts the chocolate into his hands and runs down the street yelling, "Yipee I did it! I did it!" Ten wonders if Lum will be upset at him about getting presents from strange people and sets off in search for Lum.

Lum, in the meantime, has been chaising Ataru around trying to give him chocolate (much like Mako). Ten flies up to Lum and asks what is going on. Lum explains to Ten that she is looking for "Darling" so she can give him his valentine.

Suddenly it becomes all to clear to Ten what's going on ("Well that's why that little kid likes me! This is no joke! I'm not interested in a little kid like that....this is terrible!") and asks Lum the significance of the gift giving. Lum tells him it means they are going out. Ten speeds off and is struck by a pole (with Mako at the end of it) while in deep thought.

TEN: "What the hell?"

MAKO: "Sweetheart! Are you ok?"

TEN: "What are you? Some kind of idiot?"

MAKO: "You were flying around in the air so I couldn't see you unless I knocked you down."

Ten angrily asks why she has to see him at all and Mako explains to him that since she accepted her candy, according to Japanese law, he must marry her. (At this point in the show the kanji letters for the law rises behind Ten.)

He angrily yells at her, "What do you mean its the law?" and adds that he has no time to mess with little kids. Mako threatens to call the police, because they'll hang him for sure. (At this point the kanji symbols for hang complete with a noose rise up behind Ten.)

Ataru runs into Ten, knocking him over, Mako grabs Ten asking if he's ok, but he tells her to stop fondling him. Lum zaps Ataru with electricity as she says, "You rat! You're trying to run away again, aren't you? Eat this, c'mon, eat it." She shoves her candy in his face.

Ataru refuses to eat it and Lum shocks him threatening to give him some more if he won't change his mind. Mako warns Ten, "That's what happens to guys who betray girls!" Ten decides he wants to return the candy, but Mako won't accept it adding nothing will change her mind. Mako peddles to her house leaving Ten in the dust.

Mako's mother wants to know what's going on. Mako introduces Ten-Chan as her husband, but Ten has fallen for her mother! Her mother remarks that it is the first time Mako has ever had male company over and Mako pipes up, "That's right! When it comes to boys I'm a little slow."

TEN: "I wonder where? In the brain?"

At this point Mako's mother offers Ten some chocolate, as Mako tries to make him eat hers instead. This move confuses both Ten and Mako.

MAKO: "She offered him chocolate? So, a rival. My own mother and a married woman too? It's disgusting!"

TEN: "She offered me chocolate? Why do women find me so irresistible?"

Ten begins to eat the mother's candy. Just as he pops it into his mouth Ataru runs through and knocks Ten over, knocking the candy out his mouth. Ten tries once again to eat the mother's candy, but this time Lum knocks him over and Mako warns Ten, "Your sins will find you out!" Mako's mother remarks about how lively it's become and asks Mako if they're her friends. Mako remarks, as she holds Ten down, "No, they're just passing through." Mako asks Ataru why doesn't he give into Lum and he tells her to shut up, its only chocolate.

MAKO: "Only? What do you mean only chocolate? This chocolate expresses a woman's heartfelt devotion, can't you see?"

LUM: "Yes, that's right!"

© R. Takahasi/Shogakukan/Viz

Mako's mother suggests that everyone calm down and have some tea. Ataru, by this time, has taken Ten's lead and both of them are leaning over Mako's mother. Ten tells everyone there is no need for violence.

LUM: "What do you mean violent?"
MAKO: "Sweet violence is what I'd call it!"

Mako's mother offers Ataru a piece of chocolate that he innocently eats.

MAKO: "This is terrible! Now you have to marry him mother!"
MAKO'S MOTHER: "Oh my goodness! I don't know a thing about the law!"
TEN: "I saw her first!"
LUM: "You would'nt eat my chocolate!"
ATARU: " I don't understand you people at all."

The scene ends with Ataru on the ground being shocked alternatively by Lum and Ten as Mako sits on the couch with her mother, berating her for giving Ataru the candy.

Scene II

The next day. Ataru is preparing for school. He is greeted by Mako who introduces herself to him. She says she dropped by to see Ten and Ataru looks through the house for Ten announcing that his girlfriend is there. Ten tries to quiet him and Ataru ask why? "I'm not here" replies Ten. Ataru, realizing Ten's predicament, plays the situation to the hilt.

ATARU: "You are here though aren't you?"
TEN: "Tell me this. How old are you? I can't stand that kid so I'm not here. You jerk, give me a break!"

Ataru carries Ten out by his pants to Mako and leaves for school. Ten yells, "Hey, waitaminute! Stay here and fight like a man!" Mako announces to Ten that she has come to tell him she's going away for a short time and Ten perks up (with the biggest smile). She's going to a place far away. "What a shame! And we've become such good friends in such a short time." As he waves goodbye he bids her a good trip. Mako sighs as she watches him fly away.

MAKO: "There he goes, he's leaving quickly before he breaks into tears. It will only be for a short while. It will only be while I'm at kindergarden and yet...oh he loves me so much. How our parting must hurt him, loving me as much as he does...on the way home, I'll stop by and see him again."

Ten, on the other hand, is flying all over the city shouting he's free and pointing at girls when suddenly he is grabbed by Lum who scolds him.

LUM: "What! Why you sound just like Darling."
TEN: "Oh, its you Lum! Don't associate me with an idiot like that!"
LUM: "But you're behaiving just like him! These days you're even begining to look like him!"

Lum flies off to school leaving Ten to fume about being compared to Ataru (and when he turns to face the camera he does resemble Ataru!)

School has since been let out and Mako is waving goodbye to her friends. Ten is flying carefree around the corner and he runs headfirst into Mako. Ten flies away (being chased by Mako) and runs into Ataru participating in a gym class. He grabs Ten and tosses him into Mako's arms as she thanks him for his kindness that she will never forget.

Ten asks Ataru's advice about Mako. Ataru suggests that if Ten give her a lollypop or anything she'll leave him alone, all the girl wants is a little something for her pains.

Meanwhile, Lum and Mako have been talking and Lum adds that if Ten gives her any more trouble to come to her. Ten gives Mako a lollypop and Lum agrees to let Ten and Mako play house togethor.

Mako announces to Ten that lunch will be ready

in a few minutes as Ten angrily muses over why he has to play house. Just then Mako's mother announces that tea is ready and Ten lunges for her mother as she announces for him to look out for the glass window. But, too late-Boom!-out goes Ten.

Mako places her food in front of him demanding that he eat her food before drinking her mother's tea.

TEN: "What is this? I can't eat mud and grass!"
MAKO: "Well you certainly are finicky about food aren't you Papa! Look at that, even the child is eating see Ten?"
TEN: "Who are you calling Papa? I can't stand it!"

Mako's mother interupts with real food which Ten quickly goes for as Mako informs Ten that this is his mother-in-law. Ten gobbles the food down quickly while Mako gently pulls on his pants telling him his bath is waiting and he should take his diaper off.
TEN: "Don't be so stupid! This isn't a diaper!"
MAKO: "No one with any sense takes a bath with his clothes on!"
TEN: "You're nasty! I'm getting out of here!"

Just as Ten flys over the wall Ataru brings him back and wastes no time introducing himself to Mako's mother again, under the facade of picking up his little boy, and tells Ten he can "play" a little longer. Ten anxiously asks should'nt he take him home now, but Ataru assures him that he has something important to discuss with Mako's mother. Ten and Mako then start to discuss their "marital" differences.

MAKO: "If you get a divorce, you'll have to pay child support and alimony!"
TEN: "I'm quite ready to get rid of a rotten home like this!"
MAKO: "Oh, that's terrible! You no longer love us!"
TEN: "I didn't love you from the start!"

Ataru remarks to Mako's mother about how innocent they are. The mother replies, "It reminds me of my childhood." Mako and Ten continue to argue over their "marriage".

MAKO: "After fathering a child, how could he say such a thing? Your Papa's a monster. There, there! Hush now."
TEN: "I am a monster!"
ATARU: "Watching the children play like this, we are like man and wife, aren't we?"

At that moment, Lum breaks into the house demanding to know what is going on and why hadn't Ataru returned with Ten-Chan. Ten demands that Lum take him home; he's tired of Mako and being treated like an idiot. Lum asks Ten why? Didn't he promise to play with Mako.

Ten stammers as Lum, tired of males, zaps him and tosses him into Mako's arms. Lum then zaps Ataru, blowing him off of the couch and into a wall. Lum lunges at Ataru, beating him for messing around with a married woman!

LUM: "With so many other possibilities you chose a married woman! Aren't you ashamed of yourself?"
ATARU: "I'll never do it again! I'll never do it again!"
MAKO'S MOTHER: "Excuse me, but my husband will be coming home very soon, so please settle your differences quickly."
MAKO: "Sweetheart, something terrible is going on next door! The wife of that adulter from next door has come home and..."
TEN: "Everybody's family is rotten."

The episode ends with Lum and Ataru floating to meet in a kiss.

SAKURA

MENDO

RAN

'83マイアニメ3月号表紙「うる星やつら・オンリーユー」セル原画/高田明美

ONLY YOU

This movie focuses on an alien princess (Princess Elle) that Ataru played with as a child who has designs on marrying him. She believes he stepped on her shadow as she boarded a spacecraft for home, which indicates a proposal of marriage in her culture. Elle goes as far as sending out wedding invitations to Lum and all of Ataru's friends (which cause him much trouble and pain). Most of Ataru's friends gang up on him to torture information out of him about the mysterious Princess Elle and the wedding invitations.

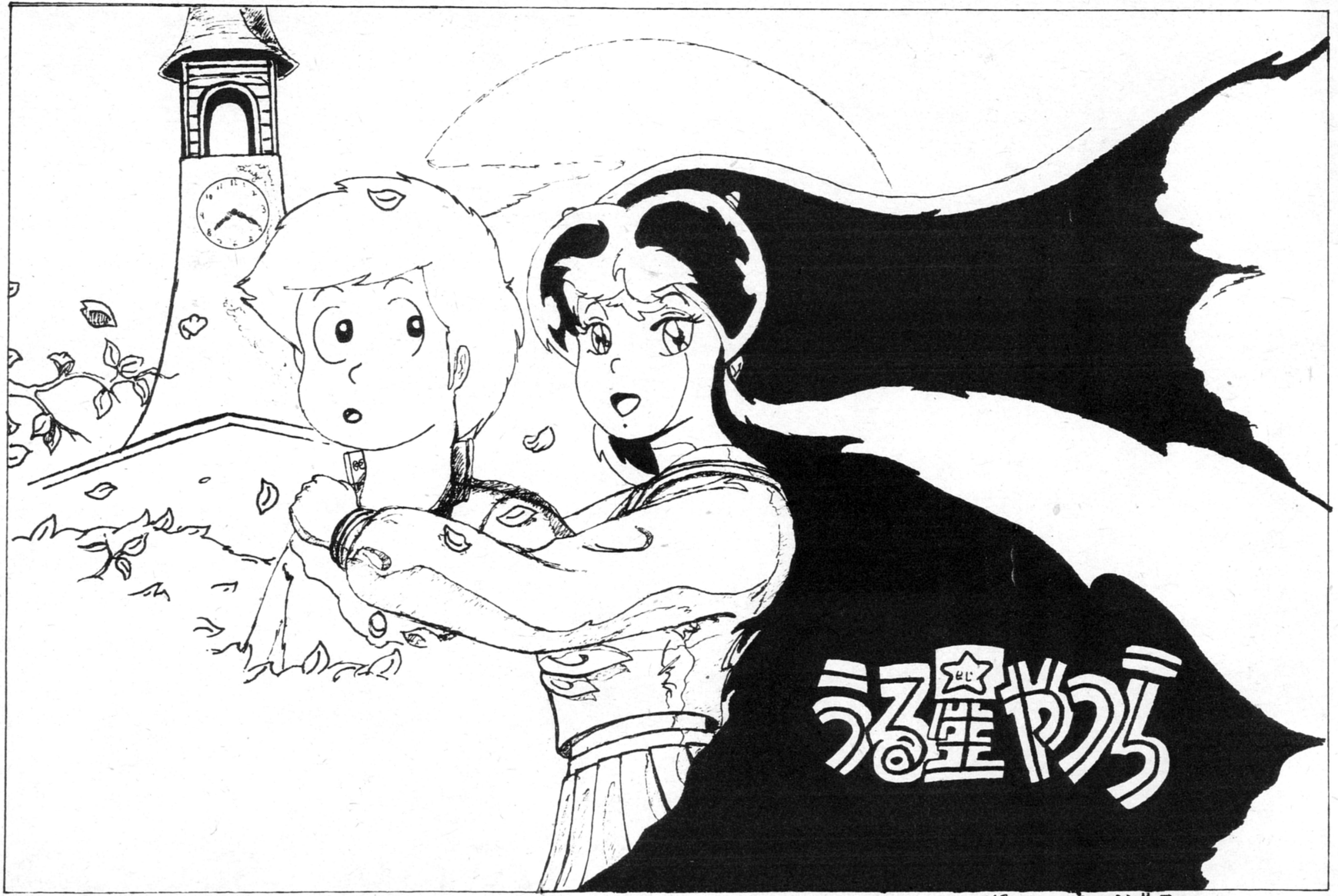
Elle comes back to "protect" Ataru from Lum and in the meantime Lum devises a plan to abduct Ataru and take him back to her planet of Urusei so she can marry him first!

BEAUTIFUL DREAMER
Scripted and Directed by Oshii Manoru

This film focuses on the Tomobiki High School preparing for the annual school festival. The various students build their contributions to the fair (Ataru, Megane and Lum's Guards build a house that Ataru wanted to furnish with girls in mini-skirts but was overruled). But, due to mystical evil doings, the day of the festival never arrives and the students constantly re-live the day before the fair over and over again.

When Shinobu, Ryu, Mr. Olsen-Mark (their teacher) and Cherry dissappear everyone realizes that something strange is going on.

Urusei Yatsura © R.Takahashi/Shogakukan, Kitty Enterprises and Fuji TV.



© R. Takahasi/Shogakukan/Viz

February 1988

うる星やつら

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29					

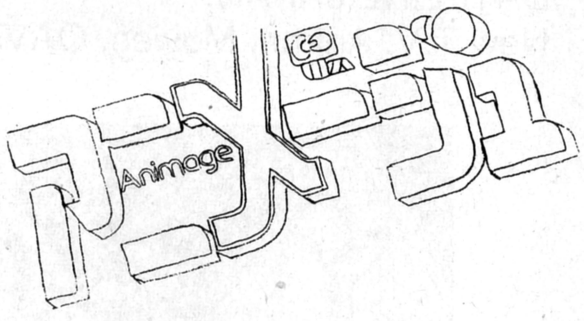
ANIME JOURNAL

ANIME MAGAZINES

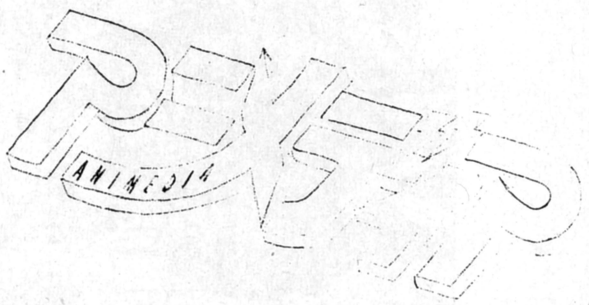
by Joseph Doughrity

There are many magazines on anime available in the United States. The best place to look is where you purchased this very magazine! Ask your local retailer, many times store owners will special order anime goods for you if he/she knows you're interested. Other viable sources are wherever the Japanese community in your city resides. To my delight, I stumbled onto a find of anime magazines and videotapes right in my 'backyard' at a local Japanese restuarant.

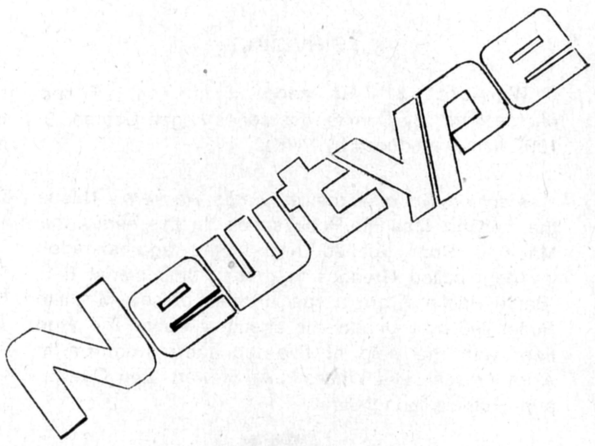
Anime magazines are some of the slickest in Japan with loads of illustrations (both color and black and white) on paper ranging from newsprint to coated stock. Average size is 9"X12" with page count anywhere from 90-200 pages. In addition to this, the centerspread usually contains several posters, trading cards, stickers, and song books. The following is a list of some of the more readily available mags in the States.



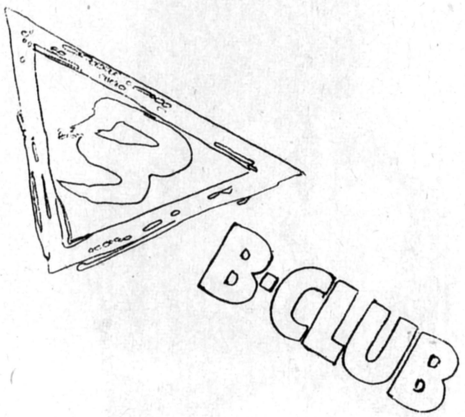
Animage - Japan's number one anime magazine! Published monthly, squarebound with an average of 200 pages. This is not a cheap product with issues costing anywhere from $10-12 each. Primary focus includes anime news, OAVs, and a television viewing guide.



Animedia- Published monthly, *Animedia* is Animage's main competition. It features news, a special section on OAVs and great freebies (ranging from wall posters to 80 page song books). Another special feature is the monthly collection of videotape labels. Prices range from $8-$12.



Newtype: The Moving Pictures Magazine- Harder to find than the above, *Newtype* ranks as my personal favorite mag. It has a page count equal to that of Animedia's, but with larger, more vibrant color cel reproductions. *Newtype* focuses on the newest anime on both OAV and television and has had exclusives on features such as *Robot Emotion Club*. Prices range from $8-$12. Newtype also publishes the 100% Collection (*Gundam Mechanical, Gundam Characters, Metal Armor Dragonar).*



Hobby Japan- Japan's leading hobby publication. *HJ* covers modelling and RC (Radio Control). Average page count is around 120 pages, many in color. Dioramas, homemade kits, and deforms are all covered. Prices range from $8-$10 dollars.

B-Club- Bandai's official club magazine. *B-Club* is a fairly new publication that covers almost everything (anime, OAVs, models), but, as expected, its primary focus is on toys manufactured by Bandai. Published monthly, price is anywhere from $8-$10 dollars.

DATELINE JAPAN:
New T.V. Anime, Movies, OAVs

Copyright Toei

Television

Warriors 3 - An adoption of *The Three Musketeers* by Dumas, this series began October 9, 1987 and is produced by NHK.

Machine Robo: Runaway Battle Hackers - This is the second Machine Robo series. In this series the Machine Robo, called Argo, fight against alien invaders called Grendos to protect their planet B-1. "Battle Hackers" are a special team of new Machine Robos led by R-Jedan, the strongest Robo. The Argo fight with the help of five teenagers from Earth: Akira Amachi, Mia White, Luke Stewart, Zen Ogawa, and Patricia Longfellow.

© プロダクション

Transformers: The Headmasters - This is the third Transformers series and, unlike the former series, is written by Japanese writers as well as totally animated by the Japanese. The Headmasters are a new race of Transformers from the planet Master. This series, written by Keisuke Fujiwara of *Godmars* and *Windaria* fame, started July 2, 1987.

Norakuro - (のらくろ) *Norakuro* is a 'funny animal' comic popular in the 30's and 40's which spawned four feature films and an animated series in 1970. The new series features Norakuro's grandson and begun October 4, 1987. Production is being handled by Studio Pierot.

Mr.Ajikko - (ミスター味っ子) *Mr. Ajikko* is based on the manga of Daisuke Terasawa serialized in Shonen Magazine. Yoichi Miyoshi is a junior high school boy who has great cooking ability. Although cooking and food manga are among the most popular genres, this is the first anime based on cooking. *Mr. Ajikko* began October 8, 1987, Nippon Sunrise handles production.

Copyright NHK

© Takachiho, Studio Nue, Sunrise, NTV

Fundamentals of Japanese Economic Comics - Based on the manga of Shotaro Ishinomori, this show debuted October 13, 1987 and is aimed at an older audience.

Kamen Rider Black - Continuing the successful *Masked Rider* series of the 70's this is the newest Rider series featuring Kotaro Minami who can change to Masked Rider and fights against evil. October 4, 1987, Toei (Live Action).

Midnight Anime - (ミッドナイトアニメ) This five minute 'adult anime' show is produced by Soei Shinsha (the producers of *Creme Lemon* and *Project A-KO)* . Began October 1, 1987.

Lady Lady!- (レディ レディ) This is the story of Rin Midorikawa. She is half Japanese (mother) and half British (father). Due to her mother's death, she moves into her father's estate to become a proper lady. Produced by Toei, began October 21, 1987.

Hello! Disney - (ハロー!ディズニー) Produced by Tohoku Shinsha, these fifteen minute shorts feature Disney characters in both animation and live action. Began October 3, 1987.

Akakage The Masked Ninja - Akakage was very popular in the 60's as manga and a live action TV series. This show features the adventures of Akakage and his sidekicks who fight against an evil secret underground society to protect Japan. Produced by Toei, this series began October 13, 1987.

Copyright Toei

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Movies

Editor's Note: The following is an account of the theatrical releases from the summer of 1987. In a future issue of *AJ* we will profile the Fall 1987 releases (*Boy Meets Girl*) and 1988 releases (*HighStreamer 88: Char's Revenge*) . - J.D.

Saint Seiya - An all new original story. In this movie, Seiya and the other Bronze Saints fight against Eris, The Goddess of Strife and her Ghost Saints. Produced by Toei Doga.

Dragon Ball : The Sleeping Queen in the Castle of the Malevolent Deity - An original story, this features Gocoo and his friends, produced by Toei Doga.

Aitsuto Lullaby - This movie is based on the manga of Michiharu Kusunoki that was serialized in Shonen Magazine. Aitsuto is the story of a bike rider and was produced by Pierot Studio.

Bari Bari Suzuka Legend - This movie is a special edition of the two OAVs that had been previously released. Motorcycle racing anime.

An American Tail - Japanese release of the Steven Spielberg animated film.

Copyright Toei Doga

Copyright Toei Doga

Original Animation Video (OAV)

Black Magic Mario-66 - M-66 is an adaption of the manga by Masamune Shiro, one of Japan's best writer/artists. Shiro also directed the anime. It features a killer robot (Mario-66), Silver, a female reporter who's goal is to get the scoop on the M-66, and Nara Feris, who controls M-66.

Twilight Q: The Mazed Case File 538 - Directed by Mamoru Oshii who's credits include *Urusei Yatsura 2* and *Eggel of the Angel*. This is the story of a detective who is investigating into a very mysterious father and his daughter.

Etcetera

*Other OAV Releases: *Bubble Gum Crisis* parts 1 and 2, *Iczer I* Act III, *Outlanders* , Go Nagai's new *Devilman* and coming soon...*Robot Emotion Club.*

Gibson's Guide To Anime Strangeness

Or one person's attempt to explain, to new fans, the intricacies of Japanese animation one column at a time; needless to say, it could take years.

Welcome to the first installment of a column which is meant to aid those not acquainted with Japanese animation (termed "anime") to understand this genre which I and others like myself find so appealing. My name is Robert W. Gibson and I'll be your guide for the trip, hope you enjoy the tour.

I, like many of my fellow anime fans, remember watching *Astro Boy* back in the early 60's. Actually, in my case it might have been the original *Tetsuwan Atom* because I was living in Okinawa at the time; I was too young to remember which language it was in, but it didn't matter because it was fun to watch. I didn't get really interested in anime until the early 80's when a friend of mine sat me down and made me watch an episode of *Macross* , which was interesting in that it was the first cartoon I had seen where people actually got killed. While this wasn't exactly shocking, it did intrigue me enough to get me to sit through some episodes of other shows, some even more radically different from what I was used to seeing on American television than *Macross* . I can't say exactly what it was that drew me to the genre, but once I was in, I couldn't get back out. So here I am, a 27 year old anime junkie who:

* has amassed about 100 videotapes of cartoons
* has spent over $500 on anime related merchandise
* spends an hour a day writing to people on the subject
* is the vice-president of an organization (Cartoon/Fantasy Organiation) devoted to cartoons
* spends an average of two hours a day watching the stuff
* can't stop talking about his hobby

Folks, I am one of the lucky ones. I know some people involved in this fandom who spend thousands of dollars each year on commercial videotapes of anime and merchandise based on anime, ranging from toys to compact discs of the soundtracks of the programs. It is <u>not</u> a cheap hobby, and there is undeniably something about it which causes otherwise sane people to do very weird things, but no one I know who has been hooked has ever completely kicked the habit.

Anime is certainly exotic to Americans, which no doubt accounts for some of it's appeal (similar to the appeal that the *Rambo* movies have to the Japanese, hah, hah), but I can't pin down one specific reason why it is so popular over here. It is probably due to a variety of characteristics inherent to anime (most of which I'll deal with in my columns) which we don't see much of in any media in America, much less in our animation. In any case, the fact is that anime <u>is</u> popular and, seeing as you're reading this, *you're* interested, so I'll get on with it.

One of the first questions I'm asked by newcomers to anime is, "Gee, why are Lum-chan's eyes so big?" I've read several theories as to why the Japanese character designers (and artists) like the "dishpan eyes", and the most probable is still the old story that Osama Tezuka (the acknowledged father of the Japanese animation industry) liked Walt Disney's character's large eyes and used them for his characters, and it's been tradition ever since. My favorite is the theory that the Japanese believe that the eyes are a window to the soul and therefore all of their animated heroes and kids have large eyes to go with their large hearts. Conversely, all of the villains have small squinty eyes. Remember this test if you ever want to tell a good guy from a bad guy, it works in most cases, but it brings up other interesting possibilities. I've always wondered if maybe bad guys are only bad guys because they were born with small eyes and their souls didn't get enough light.

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Another problem many of the uninitiated have with Japanese animation is the very strange bizzare hairstyles and hair colors the characters are given by the animators. I've also heard several theories on this subject, ranging from, "it spices up the screen" to, "he's just doing his 'own thing'." I personally believe that the main reason is not nearly so character based but, rather technical. Strangeness makes for easy character recognition, especially if the characters are designed by an artist whose style is sketchy. This together with the fact that the Japanese are enamored with exotic things is the best explanation I can come up with. There are certain other interesting things about hairstyles and colors which deserve mentioning, including my observation that usually, the stranger the hair, the more un-Japanese the character. Also, the stranger the hairstyle the more powerful the character is, with a few exceptions. Red hair indicates a violent or fiery character, black hair usually indicates a more reserved, more controlled (Japanese?) character.

A third aspect of anime which bothers some people I know is the way the Japanese animator's handle lip sync (or lack therof). The people over there just don't care much if the voices match the lips, the voice acting is more important than the lip sync. If the animation matches perfectly, fine, if not, the audience can tell who's speaking so it matters little. In American animation, it sometimes seems that the voice actors try so hard to match the animated lips that they forget to put actual emotion into the character's voices. Besides, most of the time the American companies don't do a very good job with this anyway; remember the extra "well"'s, "huh"'s, and "uh-huh"'s at the end of the characters' sentences in *Robotech*?

I've also had some questions about the voice actors in Japan as compared to the "actors" here in the U.S. In Japan, the voice actors for animated shows are almost as famous as the live-action actors and actresses are. A good vioce actor can become very famous (if not rich), and star in several different shows at almost the same time. a good example of this is the voice of Kenshiro (*Hokuto No Ken*) , Ryo Saeba (*City Hunter*), Mendo (*Urusei Yatsura*), and, I believe, *Kinnikuman* among others, Another good example is Sumi Shimamoto who is the star female lead of almost all of Hayao Miyazaki's films. Other notables include Kaneto Shizawa (Shin Kazama from *Area 88* , BD from *Megazone 23*, *Vampire Hunter D*, Rei from *Hokuto No Ken*) and Koyama Fumi (*Etranger*, *Dagger of Kamui*, and *Harmagedon*). Unfortunately, most female leads sound like little girls (which goes well with most of the character designs, but is pretty startling to non Japanese viewers), but then many Japanese adult women sound like little girls.

These few problems are pretty insignificant on the whole, however, compared to the more important differences between American and Japanese animated programs. These differences will be the subjects of upcoming columns, although I wil touch on several of them now.

Two of the more difficult aspects of anime that newcomers to the genre have to face are the Japanese animator's use of symbolism and seeming ignorance of continuity. Symbolism is rampant in anime, most of it is lost on audiences not used to the similar methods employed in Japanese comics (manga) and other literature which the Japanese children grow up reading and understanding. An exaggerated facial feature here, a nonsensical bird in the background there, they all mean something specific to the Japanese audience. To your average Gaijin (foreigner) however, they usually amount to a confused, perplexed (or worse), frustrated potential fan, desperately wanting to be let in on a joke. Even less fortunately, there are seldom those in the know around when help is needed. Now, I don't claim to understand even half of these strange methods, but I do know some of the more frequently used symbols and will deal with them somewhere down the road.

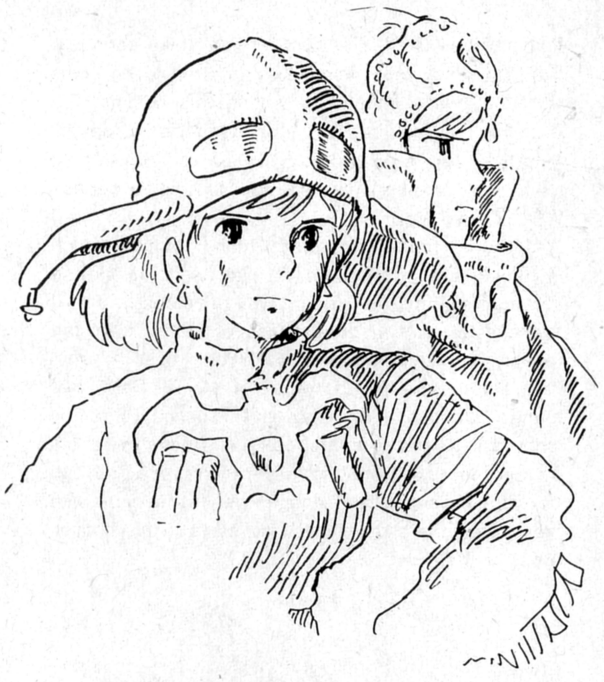
Continuity (or lack of same) is another bird altogether. Unlike many of their American counterparts, the Japanese storytellers care less about how well those stories fit together that they do how well those stories are told. Therefore, you more than occasionally get parts of a storyline which totally ignore previous plot developments and continuity in order to tell the current story. The Japanese don't seem to mind this terribly, in fact, I've heard the Japanese fans find it stimulating to attempt to explain gaps in continuity, even more than we in America do (not

an easy comparison, eh *Star Trek* fans ?). In most comic book circles here in the U.S. (that I know of) if a comic creator even slips in dialog references to past events incorrectly, the fans get in some sort of a fit because "it just did not happen that way!" While I'm certain this sort of thing is not unknown in the land of the rising sun, it isn't rampant as it is here, and the creators have found it safe to ignore the criticism in order to tell a better story without the constrictions of the past. Just ask Reiji Matsumoto (EN: See "The Legend of Yamato", *Japanimation* #2 - J.D.).

The most important thing to remember when watching any form of imaginative entertainment (if you really want to get any satisfaction out of it; if not go watch the evening news) is that you must suspend your sense of disbelief. This applies to anime as well, in fact, watching Japanese animation with your mind not at least partially wiped is a good way to get weaned off this stuff very quickly. To aid you in this task, I offer some helpful hints on suspending your disbelief while watching anime.

First, remember that these shows are cartoons, and as such should lend themselves to the easy way out. *Lupin, Dr. Slump,* and *Kimen Gumi*, among others are to be taken no more seriously than, say, *Bugs Bunny* or *Daffy Duck* . The problem comes when the uninitiated stare in disbelief at the T.V screen as *Cobra* dodges laser blasts or *Kenshiro* does his autofire martial arts attack (that's a *Champions* joke for those familiar with role-playing games). Well, the two above characters qualify as superheroes and any comic book reader can tell you they're used to those kind of things. However, the two above shows are (for the most part) supposed to be taken seriously, so how do you ignore the obvious ridiculousness? The answer later.

The toughest shows for the new anime fans to take are the programs which combine elements of seriousness and silliness. These shows and movies either have a straight forward, serious plot with interwoven silliness(*Crusher Joe*, *Space Cobra*, *Golgo-13*) or given a silly premise but are expecting the audience to ignore it in order to enjoy it. The best example of the latter is also my favorite show, *Cat's Eye* . Here is a show where it is not unusual to se characters get shot, beaten up, and knocked around, all in the name of James Bondish (a western variation on the serious yet silly) derring do. There is serious romance, adventure, exotic locales, really nasty bad guys, and believable characters. There are also some very tense moments. The first season is obviously meant to be taken seriously. And yet...



© Tohokushinsha

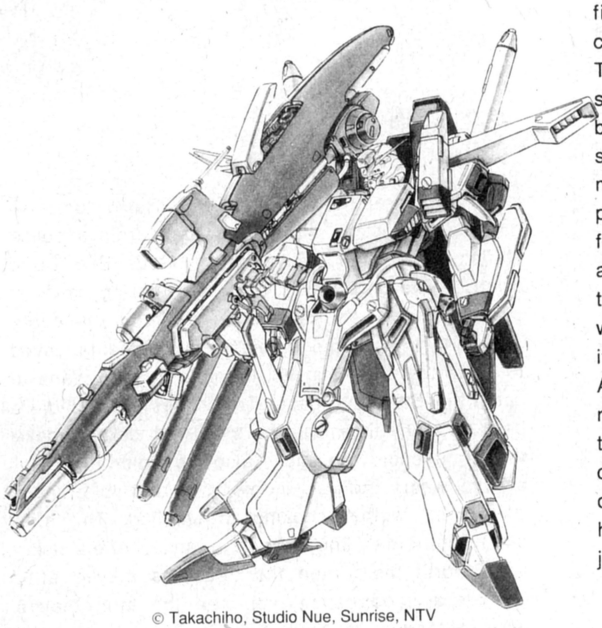
The trio of *Cat's Eye* thieves (Rui, Hitomi, Ai) run a diner located across the street from a police station. The diner is called the Cat's Eye Coffe Shop. The girls leave "Cat's Eye" calling cards at every crime. The detective assigned to the case, Toshio (who must be a relative of Zenegata) loves to go to the diner and tell the girls how he plans to catch the Cat's Eye gang. Toshio has seen Hitomi's back so many times that he should be able to make the connection. He must also be colorblind. Rui always wears indigo, Hitomi blue, and Ai orange; *always* , wether cooking or stealing. The girls don't just steal, they steal in style, often using tools worth more than the treasures they're after (all for a good cause; you see the stuff they're after belonged to their father). This is just the silliness indigenous to the series and doesn't include the episode-by-episode examples.

So, how are you supposed to take it seriously? You're not. You treat it as silly, and accept the seriousness when applicable. I've found this works well with almost any anime series (I mean giant robots, c'mon get real). The exceptions for me include Matsumoto's *Captain Harlock* stuff, which is extremely powerful in moral terms (and tries to be), attempted straight science fiction (*Votoms*), *Nausicca* (on a personal level), and many of the *Hokuto no Ken* episodes which Buronson (the writer) has elevated to another level altogether. The rest, for the most part (yes,

this includes *Zeta Gundam*) I can't take seriously. But I do enjoy them immensely or I would be doing something else instead of writing this column.

So, you might ask, how does he, a devout stickler for hole-less plots and believable situations, count *Cat's Eye* as his favorite series? Well, I'll tell you.

I very much like good writing, writing which is consistent throughout. I like well developed characters (boy, is Hitomi well-developed) and I like a writer with a good sense of humor who can realize his audience and make the most of what he's set up. As proud owner of all 18 *Cat's Eye* manga volumes, I can say that Tsukasa Hojo (the writer/artist) has mastered all the above (and his art ain't too shabby either). He knows what he can do with the series and doesn't get too serious with the silliness he's developed. He stays in his chosen area.



© Takachiho, Studio Nue, Sunrise, NTV

Anyone who has the gal and sense of humor to pull that off has a fan for life down here in San Antonio; it's a great show.

Now that you've learned something new, get ready for a test. What, not ready? Well, next lesson is how to tell the anime of Reji Matsumoto from the anime of everyone else. Then we have a test.

Robert Gibson is the Vice President of the Cartoon Fantasy Organization (C/FO).

Copyright Monkey Punch

The first episode I saw I didn't like. I had heard the basic silly plot of the series and was expecting a *Lupin*-type slapstick. But the first episode I saw had Hitomi (in high heels no less) fighting some amazon-built rival on a rollar coaster and was obviously being played as serious. The second episode I saw was a bit better, but I still couldn't believe they expected anyone to believe some of the things I was seeing. Then I saw the episode which swung me around and made me adopt the treat-everything-as-silly-until-they prove-otherwise position. It still remains my favorite episode. It was a second season episode and I expect that, by this time, the writers knew the audience accepted the premise and knew it was silly, so they decided to have some fun with it, sort of glorify and exaggerate the situation. Anyway, Hitomi, Rui, and Ai ended up playing the roles of the Cat's Eye gang in a play, Toshio played the detective. The commissioner played the commissioner. The detective was in love with one of the gang (who ended up confessing and giving herself up; in the play of course). The gang made a jewel heist while the play was going on.

Sigh...

C/FO

CAT'S EYE: Mysterious Girls

by Robert W. Gibson
Illustrations by Stephen Sandoval

CAT'S EYE copyright Tsukasa Hojo, TMS, Shueisha Publishing

CAT'S EYE
Rui

Across from the Innuari Police Station is a coffee shop called the Cat's Eye Diner. It is run by the three Kisugi sisters, Rui, Hitomi, and Ai, whose father disappeared years earlier, his art treasures vanishing with him. But, just as strangely, this art collection starts reappearing in public and private collections all over the world. Then they start disappearing again, but this time there is no mystery surrounding what happened to them; they are being stolen by a gang of thieves who leave a calling card at the scene of their thefts, a card which makes the Cat's Eye gang one of the best known bunch of thieves in the world.

Young Toshio Utsumi is the poor policeman assigned to guard the very treasures that the Cat's Eye gang covets. His childhood sweetheart, Hitomi Kisugi, would like him to give up his job and the frustration which surfaces every time the Cat's Eye gang strikes, making Toshio look like a fool. But, young Hitomi has an ulterior motive for her concern: You see, she and her sisters *are* the Cat's Eye gang, and though she loves Toshio dearly, she knows that she owes it to her father to recover his treasures and perhaps they might somehow lead the sisters to their missing father. With each theft, she thinks about what is happening to Toshio and what might happen if he ever learns the truth. And with every theft, the policeman and his associates get closer to the truth...

The *Cat's Eye* series, a sort of combination *It Takes A Thief* and *Charlie's Angels*, combines action, romance, intrigue, comedy, and music into a lightweight, slick, curious formula that often times strays into absurdity as the three sisters stage grander thefts and think up new (and more bizzare) ways of thwarting the police. All three are masters of disguise (show me an animated thief character who isn't) and have a vast assortment ot strange gadgets and props which regularly blow-up, mislead, confound, and frustrate the unfortunate Toshio who has promised Hitomi he will quit the police force and marry her... *when* he catches the Cat's Eye gang!

Of the three sisters, it is Rui, the eldest who is most involved in the planning; she is quiet, reserved, but always watching the situation developing between Hitomi and Toshio, ready to act to see the romance never becomes a threat to their overall plans. She is the stable element and very seldom gets emotional, preferring instead to guide Hitomi and Ai through the difficult periods. She alone knew her father well.

Hitomi is the heart of *Cat's Eye*, she takes most of the risks. She is very athletic and, in her hands, the gang's calling card can become a dangerous weapon. But, for all her toughness, Hitomi is very fragile emotionally, and her genuine love for Toshio almost causes her to give up her larcenous ways several times throughout the series. Only her respect for her sister's wishes and duty to her father's memory keeps her from settling down with Toshio, despite her occasional worries that she is not worthy of his love because of her deeds.

Ai, the youngest of the Kisugi sisters, is the spirit of the gang. Still in high school, her youthful enthusiasm and adolescent crushes tend to get her in trouble and compromise the gang on several occasions, but her spunk and mechanical aptitude are invaluable assets. She is the most emotional of the sisters and loves her father's memory the most, despite the fact that she is too young to remember his face. Her two sisters try to dissuade her from going on the more dangerous jobs, but are seldom successful.

Poor Toshio Utsumi is the unfortunate scapegoat of most of the gang's heists. He didn't always wish to be a policeman, but when he joined the force, he decided to be the best policeman that he could be. Although he seems stupid at times, he really is quite bright; he just has a blind spot (possibly psychological) where Hitomi and Cat's Eye are concerned. His plans to catch Cat's Eye are flawless---almost; he is just plain unlucky. his love for Hitomi is genuine, however, and he proposes to her near the end of the first season. In almost all respects, he is a kind and likeable fellow.

Cat's Eye , produced by TMS, ran on TV from 1983-84 in Japan and was very popular, and is based on the equally popular manga by Tsukasa Hojo. It has two BGM's, a synthesizer record, and tons and tons of merchandise relating to it, ranging from figure models to girl's beauty kits. The manga was Hojo's first professional work and had an impressive run, 18 volumes. His current work, *City Hunter*, is also very popular and is currently running in *Shonen Jump* . The *Cat's Eye* TV series ran for two seasons with a total of 73 episodes.

CAT'S EYE

CAT'S EYE copyright Tsukasa Hojo, TMS, Shueisha Publishing

SONGS

Remember My Love : "Born to Be Free"

Written by: Ralph McCartney
Vocals: Stephanie Borses

Oh, yeah
No more running for cover
We've got one another
One sweet dream and you found love
I feel strong 'til tomorrow
Oh, we've made it this far
There ain't no stopping us now
So baby if they say don't stand in the wind
We will anyhow

(Chorus):

We were born to be free
We make our own destiny
We'll live and love as we please
'Cause we were born to be free

Deep in the heart of Darkness
We found a lucky star
Kiss me baby let's get started
We're going just as we are
In the heat of the night
When there ain't nobody around
Making a break for the love
Before it all comes tumbling down

(repeat chorus)

In the heat of the night
When there ain't nobody around
Making a break for love
Before it all comes tumbling down

(repeat chorus)

© R. Takahasi/Shogakukan/Viz

Project A-KO : "Follow Your Dreams"

Vocals: Valerie Stevenson.
Words and music by: Richie Zito, Joey Carbone, Valerie Stevenson.
Recorded at; Doering Studio, George Doering
Los Angeles, Ca.

©創映新社・A.P.P.P.・ファイナル一西島 250

There's a vision in your heart
Only you can achieve
You can climb the highest mountain
If you only believe
If you try to do your best
Nothing stands in your way
Don't put off until tomorrow
What you should do today
I remember a song
You shine like a diamond in the sky
Music is half the dream
A dream that would never die

(Chorus:)
Follow your dreams
You've got to follow it
Follow your dreams
No, don't you ever forget your dreams
And you will never regret it
The world waiting in front of you
Follow your dreams
You've got to follow it
Follow your dreams
No, don't you ever forget your dreams
And you will never regret it
You'll find all your dreams come true

There's a light shining bright
It's the light in your eyes
You can swim the deepest ocean
Or fly high in the sky
Now's the time to shoot the moon
Or to reach for the stars
You can be anything you want to
If you know who you are
I remember a song
You shine like a diamond in the sky
Music is half the dream
A dream that would never die

(Repeat chorus)

When you look into a mirror
Tell me what you see
It's the light that's always shining
Shining in your heart
When you wake up in the morning
Tell me how you feel
Is it just a dream
Or is it really real
Really real, really real
Tell me is it really real
Follow your dreams

© 1986 by Sixty Street Music, Taiyo Music Inc.

"Dance Away"

Words and music by: Joey Carbone and Richie Zito
Vocals: Annie

Your imagination is all you really need
When you start believing
love is just a kiss away
Life is what you make of it
there's no guarantee
It's you who has the power
And love is just a dance away
When you start believing
You can do anything
Let the magic fill you
Take you above the highest star.

(Chorus):
Dance away you sorrow
Dance away tomorrow

In your heart
You will find the answer
Dance away your heartbreak
Dance away
You might make
All you dreams turn into reality

When the world around you
Has got you feeling down
Don't go on forgetting
Love is just a tough away
When someone has found you
Don't let him get away
Don't go on regretting
'Cause love is just a dance away
When you start believing
You can do anything
Let the music take you
Then let it dance you away
Dance away into the night
Dance away into the light
Dance away the night
Dance away

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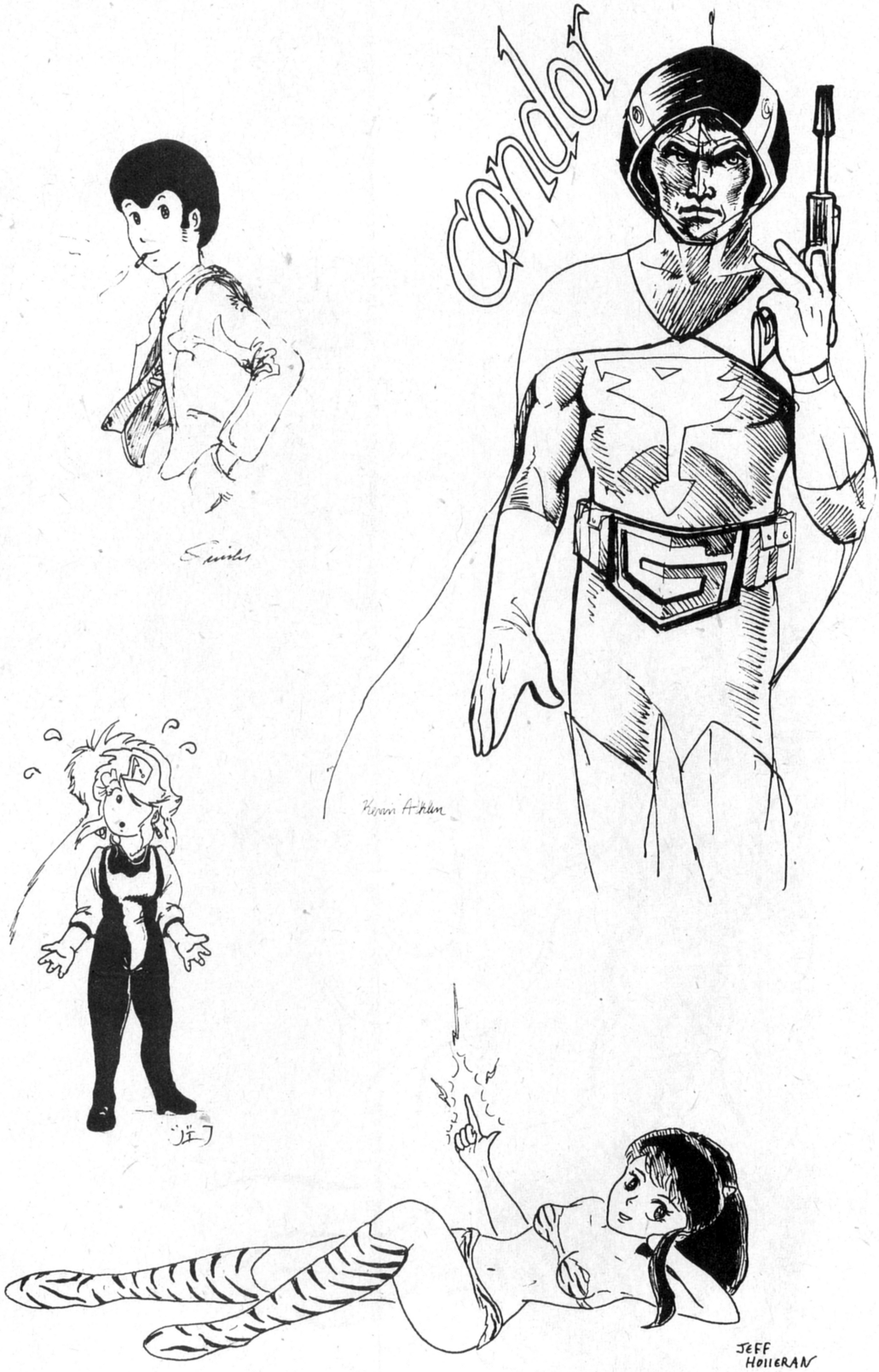
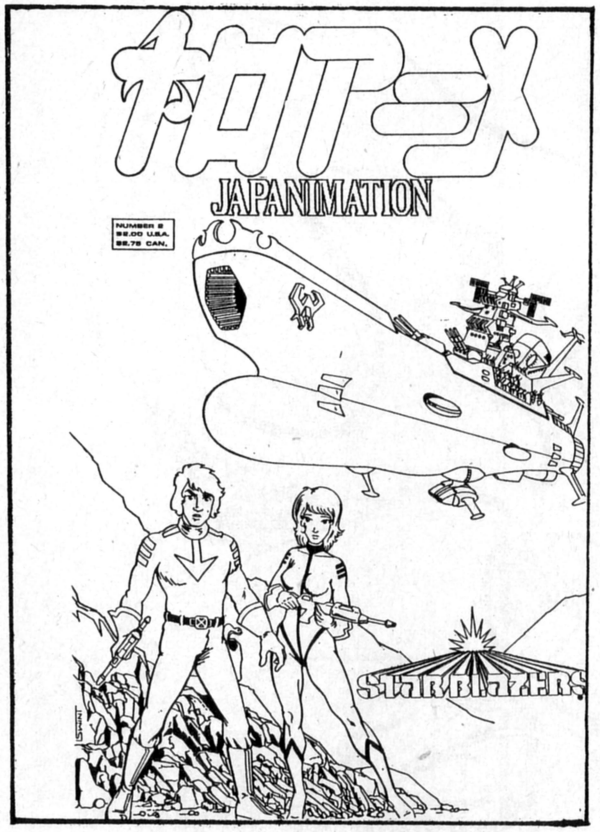
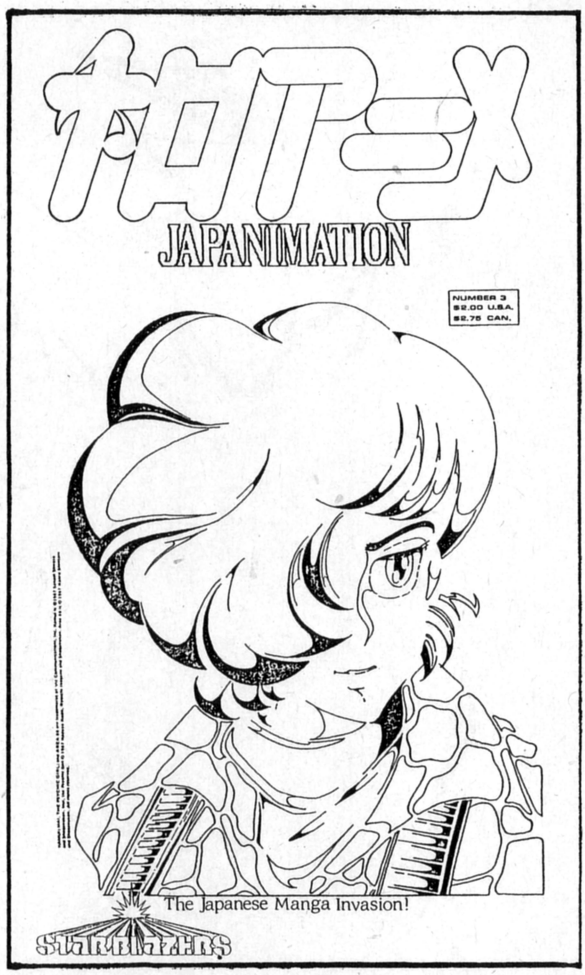
ART GALLERY


Candor
JEFF HOLLERAN





JAPANIMATION #2: The definitive *Starblazers/Space Cruiser Yamato* fanzine! Hurry limited quantities available. $3.00 postpaid.

JAPANIMATION #3: *Area 88* cover, interview with the Eclipse/Viz Staff, Manga Poll, *Space Cobra* . $2.50 postpaid.

USMC
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GARY THOMAS WASHINGTON
2/6/87
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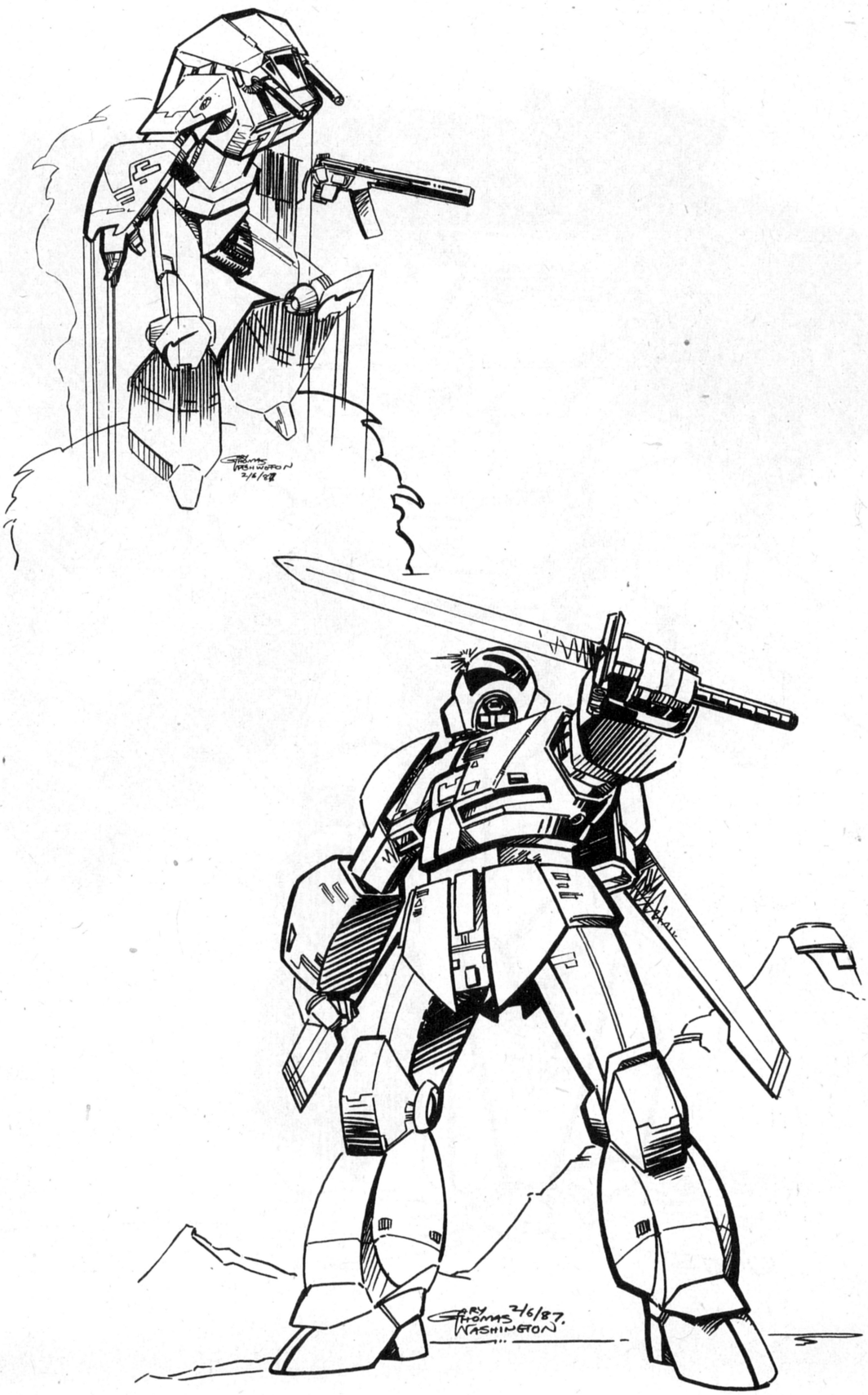
GARY THOMAS WASHINGTON 2/6/87.

This page of *Anime Journal* is blank because **you** didn't contribute!

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Don't let this happen again.....or else.....

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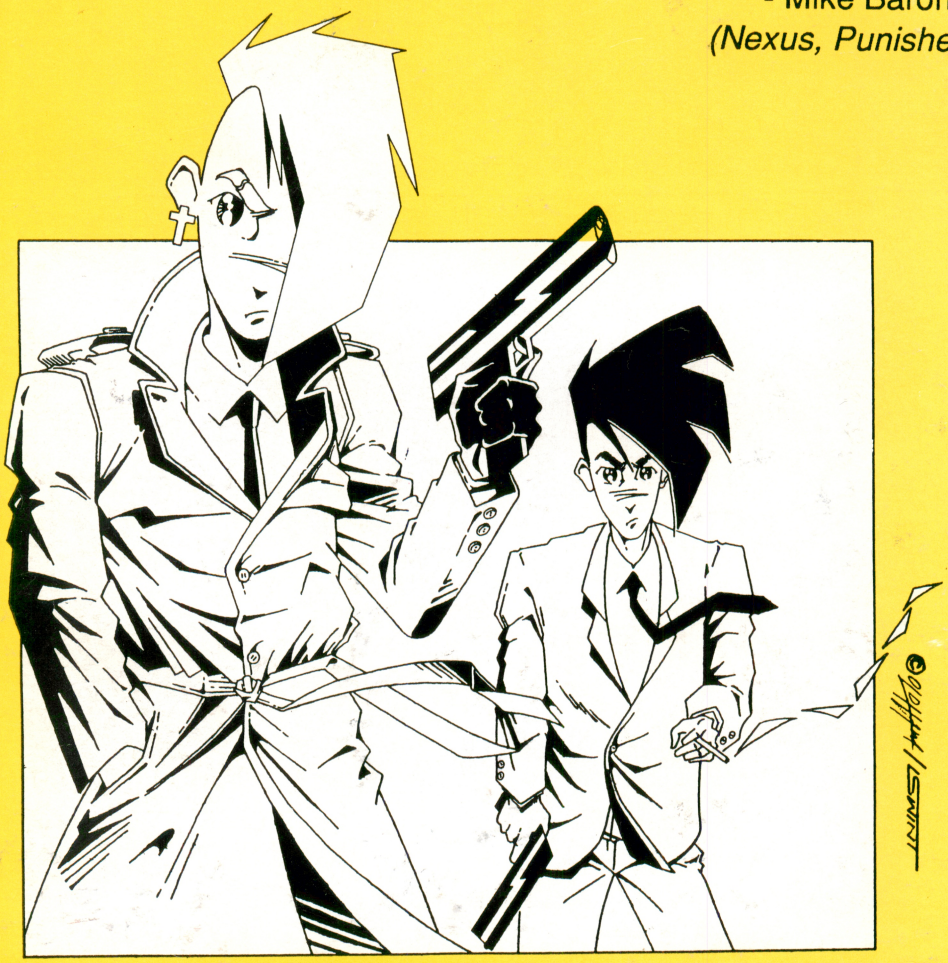
HELLO, EVERYBODY, AND WELCOME TO ANOTHER EDITION OF "ANIMATEDLY SPEAKING"!
TODAY I'M WITH A MANGA ARTIST THAT HAS BEEN FOR A NUMBER OF YEARS RIGHT ON TOP..
RUMIKO TAKAHASHI!
ありがとう。
SO, RUMIKO-SAN, YOU ARE THE CREATOR OF SUCH MANGA CLASSICS AS "URUSEI YATSURA" AND "MAISON IKKOKU", AND YOU'VE ALSO PRODUCED A NUMBER OF FILMS; WHAT'S NEXT?
WELL, RIGHT NOW I'M BUSY WITH "RANMA ½", A MANGA ABOUT A GUY WHO TURNS INTO A GIRL WHEN WET - A CURSE.
WOW! RUNNING IN SHONEN SUNDAY COMICS, RIGHT?
YEP.
THAT'S WILD! OK, RUMIKO-SAN, WHERE DO YOU GET ALL OF YOUR WONDERFULLY INSANE IDEAS FOR CHARACTERS?
OH, I GUESS I'M JUST BRILLIANT.
はは は
WELL, ACTUALLY I OPEN UP MY STUDIO CLOSET AND SEE WHAT THEY'RE UP TO.
何? YOUR CLOSET?
YEAH. AS LONG AS I'M NOT GONE LONG, THEY USUALLY STAY PUT AND BEHAVE.
USUALLY?
DARLING!
COME BACK HERE!
USUALLY
I SMELL SOMETHING BURNING.

URUSEI YATSURA © R. Takahashi/Shogakukan/Viz

GAMBIT IS BACK

"Catch this noise!"
- Mike Baron
(Nexus, Punisher)



JOHNNY GAMBIT is back in *Gambit and Associates™*

Monthly, only from Eclectic Press.

Not to be confused with *Gambit* by Scott Bieser.

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